

**VERNON GRIFFITHS (1894-1985):
HIS LIFE AND PHILOSOPHY OF MUSIC EDUCATION
AS DEMONSTRATED
IN HIS COLLECTED PAPERS**

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ABSTRACT

[Thomas] Vernon Griffiths (1894-1985) was one of five Englishmen appointed to influential positions in New Zealand music education during the 1920s. As Britons, Griffiths and his colleagues believed it to be appropriate to preach and practise the ideas and methods in which they themselves had been schooled, given that New Zealand was, until post-1945, firmly aligned to the "mother country", Britain. Indeed, Britain was the prototype of the parental model in all aspects of life, including music education, as systems of thought and actual customs were transported to New Zealand and were reinforced within the Dominion.

During his working life in New Zealand (1927-1961), Vernon Griffiths was appointed to positions of importance in New Zealand music education. What, then, were the actual ideas and beliefs that he expressed? How did they emerge in practical form? In what ways did he address the specific needs of the Dominion which he viewed as a culturally-developing country?

Questions such as these lie behind this study of Vernon Griffiths' philosophies, using the materials preserved by Griffiths in his collected papers to determine the ideas and beliefs he held as essential in his personal philosophy during the thirty-five years of his career. Vernon Griffiths' own writings and appropriate materials from his papers are evaluated within three broad themes - music in life, music in education and music in New Zealand.

To provide background and context, the opening chapters commence with a review of the literature pertaining to Griffiths, including assessments of his character, attitudes and contribution to music education, and brief descriptions of the journal *Music in New Zealand*, his book *An experiment in school music-making*, recorded sound archives and the primary source material - the Vernon Griffiths Papers. This is followed by a biographical account which furnishes details of his life, from his birth in England in 1894 and his arrival in the Dominion in February 1927, to his

eventual retirement in 1961. The various sources of his "inspiration" are examined, and the educational contexts from which he emerged and into which he entered and to which he contributed are outlined in order to place him and his work as a music educator into context.

While the focus of this study is an attempt to construct Vernon Griffiths' own philosophy based on his own writings and statements, the concluding chapter compares his philosophy to a model of the universals of music education and highlights the points of concurrence between the two systems. A postscript provides a summary of views of a sample of Vernon Griffiths' former students and practitioners as to his influence on their work in music and music education.

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My thanks goes to all the individuals who took part in the survey regarding Vernon Griffiths' influence and contribution to music education in New Zealand. Their support and readiness to be of assistance as well as the personal impressions and insights they offered was most encouraging and stimulating at a time when such encouragement was especially needed.

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1.

INTRODUCTION

In November 1985, New Zealand lost one of its most prominent musicians and music educators with the death of Vernon Griffiths.¹ A doyen among New Zealand musicians, he played an active and a vital part in the country's musical life for well over thirty years (between 1927 and 1961), both in his various capacities as a school music master, teachers' college (now College of Education) lecturer and university professor of music, and in his extensive work within the community itself. In Christchurch, his permanent home base from 1942, he was a prominent figure in the local music scene, maintaining a keen interest beyond his retirement. With the passing on of "the grand old man of music", an era seemed to be at an end.

It was not an era that was to be left unrecorded, however, for Griffiths had left behind him a record of his life and career in New Zealand that is notable for its comprehensiveness and depth of detail. Amassed in a collection of scrapbooks, the material preserved by him since his arrival in 1927² was deposited in the University of Canterbury's James Hight Library in 1987 as the Vernon Griffiths Papers. Available for research and begging further investigation and analysis, it promised much in terms of its richness as a primary source of information, and not only as regards Griffiths himself. It promised the record of various facets of the musical life of the country over a period of nearly sixty years, including key events and significant personalities; it promised a documentary account of life in New Zealand during times of much growth and change; and it promised one window through which to view the development of music education in the colony since the arrival of the first Government-appointed teachers' college music specialists from Britain in the mid- to late 1920s.

1 The subject of this study was christened Thomas Vernon; he referred to himself as T. Vernon Griffiths until about the time of the publication of *An experiment in school music-making* when "T." was dropped. In line with his preference, the subject of this study will be referred to at all times as Vernon Griffiths.

2 A more detailed description of this material will be given in the following chapter.

Well aware of the potential value of the material in Griffiths' collected papers, David F. Sell, Associate Professor at the University of Canterbury's School of Music, was keen to see that it be utilised in some way. Thus, in 1988, it was suggested that a start be made on the analysis of the contents of the Papers as part of the author's Mus.B.(Hons) programme. A detailed indexing system was devised as the vast array of information was organised into different categories.³ Due to the enormity of the task, however, only the first 15 years (1927-1941) of Griffiths' residence in the country was dealt with, corresponding approximately to the first nine of the 84 scrapbooks in the collection.

While this work thus represented only the beginning of a much larger project, it was extremely useful in several ways. Firstly, a clear idea of the nature and range of the material collected by Griffiths was gained, given that a cursory summary suggested that the first nine volumes could be expected to be reasonably representative of the entire set.

Secondly, the exercise revealed the relative value of the various individual items preserved, pointing up those that would prove to be of most significance as source documents. Particularly valuable were those that were either unavailable elsewhere such as personal and official letters, or not easily accessed, including newspaper clippings, journal extracts and programmes of musical events.

Finally, the indexing task helped to underline the great potential that existed for the furtherance of the study of the life and times of Vernon Griffiths using the collected papers as a primary source of information. Griffiths was known to be an important figure in the history of music education in New Zealand; he had a high profile, particularly as a University Professor of Music, and was one of the most influential musicians and teachers of his day, at both local and national levels. He was editor of *Music in New Zealand*; he contributed to eight volumes in the Dominion Song Book series; and his book *An experiment in school music-making* provided a detailed account of his highly successful system of musical training instituted at Dunedin's King Edward Technical College in the

³ These categories were: Writings about Vernon Griffiths; Letters to Vernon Griffiths; Writings and addresses by, and interviews with, Vernon Griffiths; Writings by others on music and music education; Personalities; Music in the church; Music institutions; Educational institutions; Music schemes, competitions, conferences and festivals; Music and musical instruments, musicians and music publications; Other.

1930s. At the time of commencing this present study - 1988 - no substantial assessment had been written about him or his life. There was no extended record of his career and achievements, no detailed description of his beliefs and ideas as a music educator and no analysis of his work in the music education field in the Dominion. This yawning gap in the documented history of music in New Zealand, coupled with the availability of the donated papers further prompted the suggestion by Professor Sell that such a study form the basis of a doctoral thesis. Thus, one of the motivating forces behind the undertaking of this work seemed to be, quite simply, that "it was there". An opportunity arose to examine and analyse an aspect of this country's past, its recent past moreover, that lay only partly assessed, and although a wealth of source material was easily accessible, it still promised to be a project filled with much challenge.

In addition, the project would occasion the application of the results of another study undertaken by the author, also as part of the Mus.B. (Hons) programme. Research had been carried out into the universals of music education in an attempt to identify and describe those aspects of music education which would appear to be universally present in all systems of transmission. And having achieved outstanding results as a music educator, particularly in the development of a system of school music training, the life and work of Vernon Griffiths thus provided an excellent case study in relation to this concept. The chance arose to apply the "theory" of music education to an example of its practical outworking by determining the basic elements of Griffiths' scheme and the beliefs or philosophies on which it was based, and comparing these to the list of universal factors previously identified. In this way, the extent to which Griffiths' work exemplified certain elements of music education possibly common to all successful systems was able to be determined.

In deciding upon the specific line of enquiry which might be realistic in terms of a doctoral thesis, Griffiths' primary claim to fame as a music educator in New Zealand alongside the author's own knowledge and interest in the field of music education narrowed it down to an investigation of Griffiths' own beliefs and philosophy which lay behind his practical work in music education. Griffiths' activities as a composer and performing musician have therefore been very much in the background throughout the study, except where they impinge on his work in music education.

In looking at this one area, it was necessary in the first instance to provide an account of the nature of his involvement and practices as a music educator in the Dominion. As there is no in-depth biography of Griffiths yet produced, this account is incorporated in this present study within a detailed résumé of his life, from his early years in Britain to his arrival in New Zealand in 1927 and through the thirty-five years of his working life to his retirement in 1961.

An analysis of Griffiths' sources of "inspiration" is given, identifying those writers, musicians, educationists and the like with whom he was familiar and whose views he cited. A brief outline of the course of music education in Britain and New Zealand follows, examining the years prior to and during Griffiths' involvement, in order to place his own work in context.

After this background material comes the core of this study - the exact nature of Griffiths' own beliefs extracted from the study of his writings, addresses and statements. For purposes of clarity, the discussion is grouped into three distinct areas into which they seem to fall quite easily - music in life, music in education, and New Zealand's musical culture. Much primary material which is difficult to access outside of the Vernon Griffiths Papers is presented in these chapters for the convenience of researchers: the extracts present, in accessible form, the raw material on which this study draws.

This examination of Griffiths' personal philosophy serves two purposes. Firstly, given that he was one of the five British music educators and leaders to enter New Zealand between 1926 and 1928 and that his views can be considered to have been reasonably representative of contemporary educational thought in his home country by those who appointed him, it is useful in highlighting the general attitudes upon which the development of music education was based in the inter-war period. Secondly, it also elucidates the ways in which Griffiths broke away from the mainstream of thought, the ways in which his individuality was manifested.

Taking into account the factors and events that shaped his life, the circumstances and attitudes that characterised the sphere of music education in his day and the specific beliefs that guided his work, an evaluation of his success as a music educator is made. This is facilitated by comparing his

practices and underlying philosophies to the model of music education based on universal elements and analysing both the adherences to, and deviations from, the norm (as presented therein).

It is believed that a fair indication of the influence of Griffiths' practical application of his philosophy cannot be achieved until his philosophy has been adequately determined. Now that that has been achieved by this study, the assessment of his influence as an educator can be undertaken by a later research study. However, as a guide to possible findings from any future assessment that might be undertaken of Griffiths' influence on music education in New Zealand, this thesis ends with an analysis of responses to a questionnaire sent to a sample of Griffiths' former students, his colleagues, and others involved with music education.



Vernon Griffiths with the choir of St. Michael's Anglican Church in Christchurch

2.

LITERATURE REVIEW

In commencing this study, the nature of Griffiths' ideas and beliefs regarding music and music education as well as details of his life will be evaluated by surveying a variety of writings and other available source material. Any person looking for this material would first turn to the statements made by Griffiths in *An experiment in school music-making* and the journal *Music in New Zealand* [1931-1937] which he edited, and they deserve special treatment. But, apart from these two publications, a number of people wrote about Griffiths in response to various happenings in his life and as appreciations in his later years. Differing in scope and depth, these writings are drawn from reference books, research documents and studies, and newspapers and periodicals published both in this country and abroad.

2.1 Assessments of Vernon Griffiths

There is no single study of the life and work of Vernon Griffiths in existence. The material relating specifically to Griffiths that is available ranges from entries in dictionaries and encyclopedias, to articles, interviews and reports from Christchurch and Dunedin dailies and various journals. Dictionary and encyclopedia entries comprise summaries of his career and achievements after his retirement in 1961¹ while newspaper and journal writings are grouped around specific

1 They are: Thomson, *Biographical dictionary*; Norman, *Bibliography of New Zealand composition*; McLintock (ed.), *An encyclopedia of New Zealand*; Petersen (ed.), *Who's who in New Zealand*. The review as here presented includes works which were published during the course of this study. [Full citations of primary and secondary references are found in the bibliography. However, sources which have no direct relevance to the main thrust of the study are cited in full in the footnotes accompanying the text.]

events in his life - his arrival in 1927,² his retirement,³ the conferment of honours upon him,⁴ birthday celebrations in the latter stages of his life⁵ and his death in November 1985. Of particular importance among the obituaries and tributes which appeared is John Ritchie's article on Griffiths in *Canzona* which is notable for its veneration of Griffiths coupled with an uncharacteristically harsh attack (from its author) on Griffiths' critics.⁶ Other reports outline Griffiths' views on various issues of the day.⁷

While this material provides the bulk of information available, theses and studies on related topics are also helpful, either by verifying facts already ascertained or by providing interpretations of Griffiths' work and contribution to music and music education. G. E. Jansen's thesis on school music in New Zealand (1966) is particularly valuable as it discusses and assesses Griffiths' standing and contribution in post-primary music education.⁸ A more specific aspect of Griffiths' work in the post-primary environment is considered in Duncan McKenzie's book *Training the boy's changing voice* which discusses the development of choral music at King Edward Technical College under Griffiths' direction.⁹

The chapter pertaining to Griffiths in John M. Jennings' centennial history of the School of Music, University of Canterbury¹⁰ outlines in some detail his contribution and influence at the tertiary level while Barry M. Williams' study of adult education in New Zealand from 1945 to 1975¹¹ provides an important evaluation of Griffiths' impact in this area in the 1950s.

2 Newspaper reports and an editorial of February 1927 (*Press and Sun*).

3 Newspaper reports, editorials and letters of October and December 1961 (*Press and Christchurch Star*) and February 1962 (*Press*).

4 Copland, Honorary doctorate; Buchanan, Profile: Thomas Vernon Griffiths; newspaper reports of November 1975 (*Press*) and September 1982 (*Press*) upon the establishment of a prize for musical leadership at the University of Canterbury in his honour.

5 These include reports in *New Zealand Tablet* and *Christchurch Star* of July 1974 (80th birthday); article in *Press* of March 1980 (85th birthday); and articles and reports in *Press*, *Star* and *New Zealand Tablet* of June and September 1984 (90th birthday).

6 Ritchie, Vernon Griffiths. Also written on his death were reports, letters and obituaries of November 1985 (*Press*, *Star*, *New Zealand Tablet*).

7 These include *Press* reports of December 1966 (on New Zealand's international standing in music) and April 1967 (discussing New Zealand's musical independence).

8 Referred to as Jansen, The history of school music. This document was especially valuable for the balanced and objective approach it adopted compared with a number of other writings, particularly those by acquaintances and friends of Griffiths who may, quite understandably, have presented a somewhat biased view.

9 Referred to as McKenzie, *Training the boy's changing voice*.

10 Referred to as Jennings, *Music at Canterbury*.

11 Referred to as Williams, *Structures and attitudes*.

An important assessment of the influence of the "mother country" on the inter-war development of music education in the Dominion, of which Griffiths was a part, is found in David Sell's article which discusses the British influence on music education in New Zealand between the wars.¹² The study by M. L. Fox of the documentation of music education in this country as is found in *Music in New Zealand* between 1931 and 1937¹³ contains important information regarding Griffiths' contribution to the journal as its editor as well as outlining his views on certain aspects of music education. Thorough and well presented, the survey draws a clear picture of the nature and conditions of music education in the 1930s. However, it is a limited picture. Drawn from one source only, Fox's point of view is necessarily restricted and lacks the dimensions which access to the writings in the Vernon Griffiths Papers provides.

An American publication *School music handbook; a guide for music educators* by Peter W. Dykema and Hannah M. Cundiff¹⁴ includes within its extensive appendices a brief letter from Frank Callaway which outlines the principles underlying the scheme of music-making developed at King Edward Technical College. Griffiths' role as pioneer of the scheme is emphasised and reference is made to his book *An experiment in school music-making*. A photograph of the combined musical societies of the College in the late 1940s accompanies the letter.

Apart from school music education, these secondary sources also make reference to: Griffiths' contribution to the development of music in Christchurch and New Zealand;¹⁵ the histories of Canterbury,¹⁶ of music in two national tertiary institutions¹⁷ and music teaching societies and schemes in Christchurch;¹⁸ and the Dominion's general musical culture, including activity in the area of composition.¹⁹

12 Referred to as Sell, "Five Englishmen".

13 Referred to as Fox, A study of music education in New Zealand.

14 Referred to as Dykema and Cundiff, *School music handbook*.

15 Watson, Music in Christchurch; Thomson, *The Oxford history*.

16 Pritchard, Music in Canterbury.

17 Phillips(ed.), *A history of the University of Canterbury*; Nalden, *A history of the Conservatorium of Music*.

18 Jennings, *For the advancement of music and musicians*; Jennings, *Let the children play*.

19 Carritt, New Zealand composers; Carritt, A musical tour. Brief references to Griffiths' work as a composer were also found in *C.C.M.C. Music News* [Christchurch] (v.6 n.3, September 1955: 6-7) and *New Zealand Listener* (v.31 n.792, 24 September 1954: 29).

The information actually gleaned from these source materials may be divided into several distinct categories:

- (a) biographical details pertaining to Griffiths' early life in Britain and the years subsequent to his arrival in 1927.
- (b) the identification of personal attributes and character traits.
- (c) statements by Griffiths which reveal his attitudes to various matters of current interest.
- (d) his general philosophy regarding the place of music in life and the nature of music education.
- (e) assessments of his standing within musical and educational circles and his contribution to music and music education in New Zealand.

For our purposes, these categories will form the basis of the structure of this discussion.

A. Biographical details

A large proportion of the writings surveyed in this assessment contains information of a biographical nature. Varying widely in terms of depth and comprehensiveness of treatment, these writings range from brief sketches of his life, often in note form, to more extended commentaries written by close personal acquaintances or based upon interviews with Griffiths. The majority of them appeared subsequent to his retirement in 1961.

Of the former type are entries in *An encyclopedia of New Zealand* (v.1), *Who's who in New Zealand* (1971) and *Bibliography of New Zealand compositions* (- 1982). Concise in nature, they present the basic facts of his life story by listing or mentioning major events with appropriate dates. This encompasses his childhood education in Norwich and tertiary studies at Cambridge, appointments at various institutions both in England and New Zealand, additional activities outside his job, awards and honours received, major publications and family life. Supplying skeletal information only, the usefulness of these particular writings is limited.

Brief biographical outlines may, in fact, be found in a number of sources, usually as background material in an article or report which centres on a particular event concerning Griffiths - his

appointment to Canterbury University College,²⁰ his birthday celebrations²¹ or his death,²² for example. One or two paragraphs in length, the information conveyed tends to be repetitive in content and lacking in specific details; while such summaries fulfill an important function within the particular article or report in providing the reader with background information, they are of little value for our purposes.

Writings which present a comprehensive picture of Griffiths' life, offering both factual details and a degree of insight or interpretation beyond these facts, have proved to be the most fruitful sources of biographical material.

Feature articles on Griffiths were published in the local newspapers on the occasions of his 85th and 90th birthdays.²³ Based on interviews with him, they afford personal glimpses of the man, recalling his memory of the events and factors which contributed to his long life as well as his response to them.²⁴

A number of articles by colleagues of Griffiths also represent valuable sources of information in that, beyond the factual data, the writers make assessments and proffer opinions that only acquaintance with Griffiths would allow. Two writings by John Ritchie - his *Canzona* article and a birthday tribute to Griffiths in the *Press* newspaper²⁵ - combine biographical description with personal observations and conclusions regarding his character, his beliefs and his impact as a music educator locally and further afield. Similarly, Dorothy Buchanan's profile of Griffiths,²⁶ although brief, is helpful for the measure of insight it affords into the influence of his childhood years in England and for its comments regarding his standing as a figure of national musical importance.

20 Chair of Music. Dr. T. Vernon Griffiths selected. Canterbury College appointment, *Press*, 26 May 1942.

21 Dr V. Griffiths. City salutes the man & his music, [*New Zealand Tablet*], [June] 1984, VGP 83:65. [Items from the Vernon Griffiths Papers have been dated as accurately as possible, using Griffiths' annotations and the placement of the items within the books themselves as a guide. Where the dates have been estimated, square brackets are used.]

22 Music was his life, [*New Zealand Tablet*], [December 1985], VGP 83:100.

23 For example, "Christchurch's "grand old man of music" looks back on 85 years", *Press*, 22 March 1980: 15; "Old man, yes, but not grand", *Press*, 22 June 1984: 17; "Griff" looks back, *Christchurch Star*, 30 June 1984: 23.

24 The danger that personal reminiscences of this type may not present a truly accurate picture of one's life must be acknowledged, for the passing of years may dull or confuse the mind's recollection of details or encourage a bias of feeling, either positive or negative, towards past years. This is seen, for example, in the *Press* article of March 1980 wherein Griffiths' impression of Christchurch as a musical centre on his arrival in 1927 is couched in glowing terms.

25 Ritchie, Vernon Griffiths; Vernon Griffiths - at 90 today, *Press*, 22 June 1984: 17.

26 Buchanan, Profile: Thomas Vernon Griffiths.

While writings by friends and acquaintances of an individual do allow a close, intimate view of that person, this may be off-set by the author's positive bias, creating a somewhat distorted impression in the mind of the reader. For this reason, John Thomson's entry on Griffiths in his *Biographical dictionary of New Zealand composers*²⁷ is useful, taking, as it does, a more objective approach. One of the most recent writings on Griffiths, it has the advantage of greater clarity of perspective to be gained only with the passing of time.

Focusing on particular aspects of Griffiths' working life in New Zealand, the writings by Jansen and Jennings noted above [notes 8 and 10] make useful assessments of his character and impact. Appearing within the framework of wider studies, they are notable for their unbiased stance and scholarly tone. Copland's citation²⁸ also provides an insight into the nature of Griffiths' work during the latter part of his career.

And what of special interest is revealed in these aforementioned writings that a brief summary of Griffiths' life does not reveal?

Firstly, an indication of the musical influences in his early life is given. As a child, music was practised in his home, particularly by his mother,²⁹ and while at Norwich Grammar School he received "every musical encouragement".³⁰ Among his tutors at Cambridge University, it seems that the English composer and organist, Cyril Rootham, made the strongest and most lasting impression on him.³¹

Secondly, the factors which contributed to the shaping of Griffiths' personal philosophy of music are underlined. His experiences at the Front Lines during World War I and his earlier witness of the poverty and misery inherent in the slum districts of Norwich, coupled with his observation of the regenerative effect of music on battle-weary soldiers, created in him the desire to bring music within the reach of all people.³² For him, the beauty and goodness of music was powerful enough

27 Thomson, *Biographical dictionary*.

28 Copland, Honorary doctorate.

29 "Old man, yes, but not grand", *Press*, 22 June 1984: 17.

30 Buchanan, *op. cit.*: 22.

31 *Ibid.*

32 *Ibid.*; Thomson, *Biographical dictionary*: 71; Christchurch's "grand old man of music" looks back on 85 years, *Press*, 22 March 1980: 15.

to counteract the world's negativity.

It is also suggested that Griffiths' abhorrence of the poverty he saw when young was a factor in his later decision to emigrate to New Zealand.³³

Thirdly, the breadth of his interests as a musician working within the community is indicated in a number of the writings as his involvements as a composer, conductor, writer and director are outlined:

He wrote music for every section of the community, from professional groups and individuals, to church choirs, bands and the educational institutions he was associated with.³⁴

His music was not to be contained within the University, however. He carried it abroad. The staff of a large local departmental store, usually characterised as friendly, burst into song under his encouragement. The city gained a Civic Music Council . . . Country choirs took up the chorus and produced a festival. . . . As the people young and old were encouraged to express themselves in music he composed appropriate pieces for them.³⁵

Community choral activity was taken up by groups in the suburbs . . . and the workplace, like the Hays Department Store choir or the Addington (Railway) Workshops male voice choir, which was founded by Vernon Griffiths in 1946 'in an attempt to put music into the lives of workers in industry'.³⁶

He reached out to the ordinary person, taking music into the community in which he lived, and beyond. On his arrival in New Zealand, for example, it is said that he, along with the other Training College lecturers, "infused new life into choral music, not only in schools but throughout the community."³⁷ A detailed description of the scheme of Saturday morning music classes established by Griffiths in 1929 is given in Fox's study of music education in the Dominion, discussing such matters as the aims of the classes, staffing, administration, subjects, the annual Festivals of Music and scholarships and prizes.³⁸

Another writing which highlights one of the more visible aspects of Griffiths' work as a music educator is McKenzie's book *Training the boy's changing voice* noted above [see note 9] which presents one method of training adolescent boys' voices and compares it to others in use, both in the United States and abroad. One of the two "foreign" methods considered by McKenzie, the subject

33 "Griff" looks back, *Star*, 30 June 1984: 23.

34 Thomson, *op. cit.*: 71. See also Thomson, *The Oxford history*: 61, 114.

35 Copland, Honorary doctorate: 67. For further descriptions of Griffiths' varied interests see also Ritchie, *op. cit.* [see note 6] and Ritchie, Vernon Griffiths - at 90 today (*Press*, 22 June 1984: 17).

36 Thomson, *The Oxford history*: 107.

37 *Ibid.*: 94.

38 Fox, *A study of music education in New Zealand*: 100-108.

of the brief penultimate chapter,³⁹ is the scheme of musical training instituted at King Edward Technical College under Griffiths' direction. Basing his report primarily on Griffiths' own account in *An experiment in school music-making*, McKenzie outlines the development of choral music-making at the College, and describes the sight-reading methods employed and the various choral groups set up. He concludes his appraisal with a brief review of the volumes in the Dominion Song Book series which were prepared by Griffiths specifically for adolescent voices.

During his years at Canterbury University College he deliberately instituted an "open door" policy:

. . . in 1942 [he] became professor of music at Canterbury, organising lunchtime recitals and making his position the base for widespread community involvement until his retirement in 1961.⁴⁰ With a reputation as a selfless and tireless worker, the new Professor straightway initiated a vigorous campaign to promote the work of the College music department.⁴¹ He brought the Department closer to the city by organizing regular concerts and encouraging communal activities.⁴²

According to Jennings, he was "guided by a clear purpose of raising the level of involvement in music, of 'assisting to bring musical culture into the life of the community'",⁴³ and in his subsequent discussion of Griffiths' work during his twenty-year term, Jennings indicates the way in which he achieved this aim through the development of adult education and musical leadership courses, the encouragement of training in performance, the organisation of public concerts at the College and the broadening of the structure of the music degree to allow for these changes.

Other activities and innovations instituted under Griffiths' headship are also mentioned, including the arrangement of visits by foreign (notably British) scholars and musicians, the building up of the range of prizes and scholarships available to students and the appointment of a full-time string trio as departmental tutors in 1958-9.

Finally, indication is given in the writings of the cautious reaction on the part of educational authorities to Griffiths' scheme of music-making pioneered at King Edward Technical College.

39 McKenzie, *Training the boy's changing voice*: 124-132. An example of one of Griffiths' bass tune arrangements from *Dominion Song Book, No. 10* is included in the chapter.

40 Thomson, *Biographical dictionary*: 71.

41 Jennings, *Music at Canterbury*: 32-33.

42 Thomson, *The Oxford history*: 278.

43 Jennings, *op. cit.*: 33.

According to Jansen, the scheme represented "one of the most fascinating developments in the whole history of school music in this country"⁴⁴ and he gives a brief description of the various choral and instrumental groups established and Griffiths' arrangement of music for them. While it captured international attention through Griffiths' account in *An experiment in school music-making*,⁴⁵ and won the support and interest of other teachers in the Dominion who used it as the basis of their own schemes,⁴⁶ the reception from officials was decidedly cool if not uninterested, as will be shown. This is in marked contrast to Douglas Tayler's encouragement of Griffiths' 1929 Saturday morning music classes for children.⁴⁷

As Jansen points out, no attempt was made to make it the basis of any scheme of music-making in post-primary schools in the country even though there was an obvious lack of any such scheme:

Even less concern has been shown for comprehensive planning for post-primary school music [than at the primary level]. A remarkable example of this is the comparatively cool official reception given to Griffiths - his work, his book and his suggestions. While the book was being hailed overseas as the most exciting document on present-day musical education, it was being politely ignored by officialdom in New Zealand. Agreed, we would not have wanted "V.G." stamped on every school music programme in the country but at least the Griffiths' programme was producing good results and it was a thousand times better than the one the Department didn't have! It could have been modified as and when required.⁴⁸

He attributes this lack of attention to the insufficient interest of the Director of Education and the Senior Inspectors of the time in music as a worthwhile cultural pursuit.⁴⁹

The reception Griffiths' scheme received from educational authorities is also mentioned by Ritchie, the author's views on the matter being quite apparent:

This is not to claim that Griffiths was badly treated by contemporary opinion outside the customary quantum of malice that any prominent figure in New Zealand has to expect. But because he lived to a very old age he can be said to have suffered the ravages of several successive generation gaps. This included the philosophical "bull" of an Education Department which simply didn't want to know about the triumphant music curriculum at the Dunedin Technical High School.⁵⁰

44 Jansen, *The history of school music*: 103-104.

45 Published in 1941 by the New Zealand Council for Educational Research.

46 They included Rudolph McLay (Hutt Valley Memorial Technical College), Ronald Tremain (Feilding Agricultural High School) and Robert Perks (Christchurch Technical College).

47 *Appendix to the Journals of the House of Representatives*, 1930 - E-2: 46.

48 Jansen, *op. cit.*: 200-201.

49 *Ibid.*: 109.

50 Ritchie, *Vernon Griffiths*: 7.

B. Personality traits

While something of the factors and circumstances which shaped Griffiths' life are revealed in the writings surveyed, so too does the man himself emerge. Scattered throughout the writings studied, in particular, the articles penned by those who were close to him, references are made to various traits of Griffiths' personality. From these assessments,⁵¹ it is possible to build up a brief personal profile.

First and foremost, Griffiths was energetic and enthusiastic in his work. His optimism was clearly evident on his arrival in the country in 1927 as he eagerly outlined his intentions and hopes as director of school music in Canterbury⁵² and it seems that this spirit of positiveness stayed with him throughout his life.⁵³

Described as "an active workaholic, an enthusiast, an achiever",⁵⁴ one who was full of an "infectious" enthusiasm,⁵⁵ he gained the reputation as a man who demanded and produced results. Copland recounts Griffiths "gently but firmly" cajoling his superiors at Canterbury University College into increasing expenditure on equipment for the department:

One Vice-Chancellor, swayed by the rhetoric of the Professor of Music, gave approval for the purchase of a harpsichord. . . . So gratified was Vernon Griffiths that he produced a paean of praise specially composed as thanks to the Vice-Chancellor.⁵⁶

His powers of persuasion were again in evidence as he approached the Minister of Works, Robert Semple, in regard to a lengthening of the rehearsal time available to members of the Addington [Railway] Workshops' Male Voice Choir. Semple is said to have commented, "I can't sing but Griffiths can certainly talk."⁵⁷

Noted for his professional approach as a composer, teacher and organist,⁵⁸ Griffiths displayed a

⁵¹ Again, given the nature of the writings and the circumstances under which they were produced, these assessments are predominantly positive and affirming of Griffiths. Nevertheless, some useful insights are revealed.

⁵² School music. Making it interesting. Work of new director, *Press*, 4 February 1927: 16. See also "Griffiths tribute", *Press*, 26 September 1984.

⁵³ "Old man, yes, but not grand", *Press*, 22 June 1984: 17.

⁵⁴ Ritchie, Vernon Griffiths: 9.

⁵⁵ Community's debt, *Christchurch Star*, 17 October 1961.

⁵⁶ Copland, Honorary doctorate: 67.

⁵⁷ *Ibid.*: 67. See also "For leadership in music", *Press*, 28 September 1982: 21.

⁵⁸ Buchanan, Profile: Thomas Vernon Griffiths: 23; Grand old man of music dies, *Star*, 25 November 1985.

great commitment to his students.⁵⁹ A tribute from a former student on his death underlines the qualities which inspired the lasting esteem and affection of his charges:

... he ... encouraged us with wisdom and sympathetic understanding. He had a tremendous influence on many young people and we can count it a privilege to have known him. He was a wonderful man - an unforgettable man.⁶⁰

It was said that he made a great contribution to the "happiness and welfare of thousands of ex-pupils, students, graduates and colleagues."⁶¹ Indeed, it seems that his influence went beyond this in some cases, shaping the very career choices of a number of them:

The personal interest of (by now, Dr) Griffiths in the well-being of his students - both while at school and beyond - and the strong, conservative and all-round grooming of those students, is reflected in the success of many of them in their later studies and employment. Among those who have made music teaching their life's work are Perks, John Ritchie and Leonard White, - probably one of the more exceptional groups to emerge from any one school during one short period of time - together with Frank Callaway ...⁶²

In fact, this well-developed sense of commitment appears to have characterised his life in all its aspects. He placed a high priority on matters concerning his family and his spiritual beliefs, being described as "a thorough and loyal churchman, a family man of deep enthusiasm if not great household efficiency ...".⁶³ Contact with friends was maintained through his "massive and proficient capacity for letter writing"⁶⁴ and, together with his "tenacious commitment" to his adopted home and the institutions wherein he served, it gave his work an enduring significance and effectiveness in terms of the country's ongoing musical development.⁶⁵

While strong and forthright in his views,⁶⁶ Griffiths was also noted for his graciousness and tact. He had a genuine love for people:

Vernon Griffiths will be remembered by those who knew him in the latter of his four-score years and ten as a generous, genial and gentle man.⁶⁷

and avoided hurting others with negative criticism, feigning unawareness if necessary:

... Vernon Griffiths liked people and disliked being adversely critical of anyone. He would perform vast

⁵⁹ Ritchie, *op. cit.*: 12.

⁶⁰ Les Robertson, Dr Griffiths' death [letter], *Star*, 28 November 1985.

⁶¹ Grand old man of music dies, *Star*, 25 November 1985.

⁶² Jennings, *Let the children play*. 3.

⁶³ Ritchie, Vernon Griffiths: 8. For further reference to Griffiths' strong Catholic commitment, see "Griff looks back", *Star*, 30 June 1984: 23.

⁶⁴ Ritchie, *ibid.*: 12.

⁶⁵ *Ibid.*: 12.

⁶⁶ *Ibid.*: 8.

⁶⁷ *Ibid.*: 9.

circumlocutions to avoid saying that a piece of music was bad. Charity was a top priority even if it left people thinking that he didn't know. But he knew all right, especially when something was shoddy, substandard or unprofessional. He simply didn't enjoy saying so.⁶⁸

A "gentle advocate", he also disliked taking sides in an argument.⁶⁹

For sure, Griffiths, like any person, was not without his faults. However, in Ritchie's estimation, the strength and attractiveness of his character enabled any eccentricities to be easily tolerated and accepted:

His personal idiosyncracies were amiable imperfections that cemented an admirable personality.⁷⁰

C. Attitudes to, and opinions on, specific issues

A number of the writings studied in this survey reveal attitudes and opinions held by Griffiths on specific matters, the comments representing either direct statements of Griffiths' contained in newspaper items or reported attitudes mentioned in articles or studies by others. The matters themselves include assessments of various musical styles, educational methods and the state of contemporary musical culture in Britain and New Zealand.

In particular, the following attitudes are disclosed:

- * Griffiths favoured a holistic approach to music education wherein attention to detail is bypassed for an overall view. On his arrival in the country he voiced support for graded aural training, James Brown's polychordia system for instrumental teaching and the use of the gramophone in the classroom. He also expressed an aversion towards the use of the tonic sol-fa system beyond the initial stages of sight-singing training.⁷¹
- * he had a strong dislike of commercialised "pop" music, viewing it as a reflection of the behavioural and moral standards of those producing it.⁷² He did, however, approve of jazz for

⁶⁸ *Ibid.* : 8.

⁶⁹ Christchurch's "grand old man of music" looks back on 85 years, *Press*, 22 March 1980: 15.

⁷⁰ Ritchie, Vernon Griffiths: 12. Griffiths' dogmatism, his propensity to smoke heavily and his cautiousness are three "idiosyncracies" mentioned by Ritchie.

⁷¹ School music. Making it interesting. Work of new director, *Press*, 4 February 1927: 16.

⁷² "Griff" looks back, *Star*, 30 June 1984: 23; Christchurch's "grand old man of music" looks back on 85 years, *op. cit.* [see note 69].

the revivifying influence it had on contemporary composers.⁷³

- * Griffiths had a genuine love for New Zealand as regards its people and the beauty of the physical environment.⁷⁴ He also had great faith in its potential as a musical centre⁷⁵ and was encouraged by the vigour and growth apparent in various areas - tertiary music education and church music, for instance, recognising in this a growing independence from Britain.⁷⁶
- * He placed great importance on the development of a truly national style of musical expression, alongside his belief that music and culture are drawn from the people. In his view, such bodies as the QEII Arts Council were not doing enough to promote and encourage the work of young New Zealand composers.⁷⁷
- * Coupled with his growing enthusiasm for New Zealand was an increasing dismay at the perceived dropping of musical standards in Britain. This was based on changes he himself had witnessed on a return trip to his homeland in the mid-1960s, changes which included the proposed use of "pop church music" instead of traditional hymns.⁷⁸
- * Griffiths was firmly opposed to the establishment of a national centralised conservatorium of music:

One of the most prominent national attacks on the proposal [to establish a national conservatorium and orchestra] was launched from Dunedin by the editor of *Music in New Zealand*, Vernon Griffiths, Head of Music at King Edward Technical College. Griffiths' maintained this opposition throughout his career, . . .⁷⁹

Rather, he favoured development at the regional level in order that cultural growth be standardised throughout the country and not concentrated at one location. This accounts for his desire to see established at Canterbury University College a scheme of conservatorium training similar to that instituted at the Faculty of Music at the University College in Auckland.⁸⁰

⁷³ Christchurch's "grand old man of music" looks back on 85 years, *ibid.*

⁷⁴ "Griff" looks back, *Star*, 30 June 1984: 23.

⁷⁵ "Old man, yes, but not grand", *Press*, 22 June 1984: 17; Wants "national" N.Z. music, *Press*, 1 April 1967: 14.

⁷⁶ Wants "national" N.Z. music, *ibid.*

⁷⁷ *Ibid.*; City taking lead in creating music, *Press*, 9 December 1966: 16.

⁷⁸ Music in Britain. "Saddening" events, *Press*, 3 April 1967: 18.

⁷⁹ Jennings, *For the advancement of music and musicians*: 14. See also "Christchurch's 'grand old man of music' looks back on 85 years", *Press*, 22 March 1980: 15.

⁸⁰ Nalden, *A history of the Conservatorium of Music*: 50. Griffiths' campaign for the scheme's institution began in the early 1950s, following his visit to Britain (November 1952 - February 1953). The first tutors arrived in 1958, providing tuition (without credit) in violin, viola and 'cello (see note 121).

It also precipitated his support of the local society of professional teachers of music in Christchurch when he was Professor of Music at the University College.⁸¹ Griffiths' aversion to the centralisation of control encompassed other matters apart from the training of performance students:

Vernon Griffiths, with quiet ferocity, loathed the centralism which inhibited orchestral growth, university autonomy, and (above all) the distribution of financial assistance to South Island music students.⁸²

D. Philosophical ideas

In addition to the expression of attitudes regarding specific issues, the writings also reveal broader ideas and concepts held by Griffiths, ideas that constitute his general philosophy regarding the place of music in life and the nature of music and music education. Again, these are revealed both directly (through reports about, and interviews with, Griffiths published in the local newspapers) and indirectly (within articles and writings by others, notably colleagues and friends). In most instances the references are brief, consisting of a basic outline of the ideas without fuller explanation or description.

Six principle tenets emerge and they will be identified in order of generality, from the most comprehensive to the more specific:

1. Music is an intrinsic part of life:

Griffiths himself stated his belief that his major contribution to New Zealand had been his affirmation of music as a fundamental aspect of life.⁸³

Indeed, in order to be "vital and significant", music must be grounded in "the everyday life and experience of the people."⁸⁴

81 Jennings, *For the advancement of music and musicians*: 14. This society was known as the Society of Registered Music Teachers of New Zealand (Canterbury Branch) Incorporated (1940-1949) followed by the Christchurch Society of Registered Music Teachers of New Zealand Incorporated (1949-1982). Griffiths also served on the local music teachers' Council when first resident in Christchurch (1927-1929) and, according to Jennings, "maintained a strong interest in its work while professor," [*ibid.*: 15], being elected a Life Member in 1958.

82 Ritchie, Vernon Griffiths: 7.

83 Thomson, *Biographical dictionary*: 72.

84 Williams, *Structures and attitudes*: 11. Author quoting from *An experiment in school music-making*.

2. Music is one means by which the quality of life can be raised.⁸⁵ An education in music effectively unlocks the door to a fuller life.⁸⁶
3. The influence of music can be positive or negative depending on the nature and style of the music itself.⁸⁷ On the positive side, it unites people in a common purpose, encourages them to aspire to higher ideals and allows them to express noble thoughts and qualities.⁸⁸
4. Music belongs to all people, everyone having the capacity to make music:

His view was simply that every individual had a place in musical performance and that music was for all.⁸⁹ He believed that the urge to make music is naturally present in all humans,⁹⁰ and according to one report, Griffiths devoted his life to helping people respond to this urge.⁹¹ His desire was to involve the ordinary man in music-making, having music touch the lives of all people.⁹² Thus he endeavoured to encourage musical activity at the local level amongst amateur performers. His setting up of the Saturday morning music classes for children in Christchurch in 1929 was one of the earliest manifestations of this philosophy in the Dominion⁹³ while his organisation of public concerts and lectures as well as opportunities for practical music-making and the initiation of training in musical leadership at Canterbury University College further realised these beliefs.⁹⁴

Regarding the music itself, Griffiths was of the opinion that it must "speak in a language that all can understand."⁹⁵ This accounts for his love of brass band music, "the music of and for the people",⁹⁶ which originated in the industrialized regions of England. If it moved away from its roots among the masses, serious consequences were forecast:

85 Dr Vernon Griffiths [obituary], *Press*, 25 November 1985.

86 Professor Griffiths will retire at end of term, *Press*, 4 October 1961.

87 Christchurch's "grand old man of music" looks back on 85 years, *Press*, 22 March 1980: 15.

88 Williams, *Structures and attitudes*: 92-93.

89 Ritchie, Vernon Griffiths: 8. See also "Music was his life", *New Zealand Tablet*, November-December 1985, VGP 83:100; For leadership in music, *Press*, 28 September 1982: 21; Music Council honours Professor Griffiths, *Press*, 27 February 1962: 15; Christchurch's "grand old man of music" looks back on 85 years, *Press*, 22 March 1980: 15. This was, in fact, the most frequently cited of Griffiths' beliefs in the writings surveyed.

90 Christchurch's "grand old man of music" looks back on 85 years, *ibid*.

91 Music was his life, *op. cit*.

92 Musical snobs. And the ordinary man, *Press*, 4 February 1927: 2, VGP 1:3; Professor Griffiths will retire at end of term, *Press*, 4 October 1961.

93 Buchanan, Profile: Thomas Vernon Griffiths: 22.

94 Professor Griffiths will retire at end of term, *op. cit*. Jennings' summary of Griffiths' term of appointment at the College in *Music at Canterbury* also indicates the extent of his efforts to engender community involvement.

95 Christchurch's "grand old man of music" looks back on 85 years, *Press*, 22 March 1980: 15.

96 *Ibid*.

As soon as it [music] becomes something not for the people that country is going to decline.⁹⁷

Music was thought to present a very accurate reflection of the community that makes it, whether this be favourable or not.⁹⁸

5. Griffiths had a distinct and unashamed bias towards the music of his homeland. For him, contemporary Britain was the centre of activity and progress in the musical Western world:

... he brought to New Zealand a conviction that in the twentieth century the main stream of Western music was flowing in England.⁹⁹

In his 90th-birthday tribute on Radio New Zealand, he was described by John Ritchie as "a great loyal Britisher".¹⁰⁰

The influence of his tertiary education at Cambridge was considered significant in the development of this attitude, particularly as regards his early aversion to Elgar.¹⁰¹ When he arrived in New Zealand in 1927, his beliefs were firmly set; he brought with him a "deep-rooted respect for the English composers"¹⁰² and according to J. E. Purchase, Principal of the Christchurch Training College at that time, he came "thoroughly prepared to train students along the lines adopted in the English schools."¹⁰³ And what were the main characteristics of the philosophy behind English music education in the 1920s?

According to Sell,¹⁰⁴ training and technique were emphasised to the point where the study of music became increasingly removed from music itself. There was a corresponding lack of interest in objective research. In the area of aesthetics, "happiness" and "beauty" in music were favoured over that considered to be disturbing, harsh or negative, giving rise to the criticism, misunderstanding or simple neglect of the music of the likes of Berg, Schoenberg and Hindemith. The association of music with non-musical elements was evident in literature on "musical appreciation" of the time, and much importance was placed on the teaching of music reading by way of the tonic sol-fa system.

Sell concludes that the work of Griffiths and his colleagues resulted in a "musical

97 Music Council honours Professor Griffiths, *Press*, 27 February 1962: 15.

98 "Old man, yes, but not grand", *Press*, 22 June 1984: 17.

99 Copland, Honorary doctorate: 66.

100 Thomson, *Biographical dictionary*: 72. See also "For leadership in music", *Press*, 28 September 1982: 21.

101 Ritchie, Vernon Griffiths: 8.

102 "Griff" looks back, *Star*, 30 June 1984: 23.

103 Griffiths tribute, *Press*, 26 September 1984. See also Sell, "Five Englishmen": 3, 4.

104 Sell, *ibid.*: 4-11.

'over-Anglicisation'" of the Dominion. Assisted by the benefit of hindsight, he asserts, perhaps unfairly, that they established a system of music education that "was not completely relevant to a society already on its way to establishing a cultural identity, and most in need of the stimulus of more varied influences."¹⁰⁵ The relevancy of Griffiths' ambition to transplant the supposed "bygone Golden Age such as had existed in England"¹⁰⁶ is questioned by Williams. He labels it a "romantic hankering" which was looked upon with scepticism by other musicians who viewed it as an imposition.¹⁰⁷

As the years progressed, it seems that the strength of Griffiths' partiality did not diminish. Indeed, it was clearly exemplified during his term as Professor of Music as he organised concerts and festivals devoted to British music¹⁰⁸ and looked to Britain to provide the model for the establishment of conservatorium training within the College.¹⁰⁹ British music was the staple diet of community music-making endeavours under Griffiths' initiative.¹¹⁰

At times, his bias was viewed with an amused tolerance by his colleagues,¹¹¹ according to Thomson, it imparted a "particular flavour" to his headship of the Department.¹¹² But, in Ritchie's opinion, the beliefs espoused by Griffiths contained a good degree of soundness and were not to be casually dismissed:

While Griffiths inclined to a slightly avuncular attitude towards Britain and its politics, his enthusiasm for Holst, Cyril Scott, John Ireland, Bax, Bliss, Delius, Warlock and Walton was unquenchable. And, as one of those who smiled indulgently at times, I have to acknowledge that these men far outlasted the names we were regaled with then from other parts of Europe.¹¹³

While a strong supporter of music from his own land, Griffiths also embraced nationalism in a broad sense. He valued music that had its roots in the traditions of the people, music to which the masses could relate:

¹⁰⁵ *Ibid.*: 17. It may be asked, for instance, whether New Zealand was in the process of establishing a cultural identity in the 1920s and 30s, or did it in fact occur in the post-war period? Could it be that the philosophies and methods espoused by the "five Englishmen" were relevant to New Zealand society at that time?

¹⁰⁶ Williams, *Structures and attitudes*: 92.

¹⁰⁷ *Ibid.*: 92, 93.

¹⁰⁸ Jennings, *Music at Canterbury*: 36.

¹⁰⁹ *Ibid.*: 38.

¹¹⁰ Williams, *op. cit.*: 93.

¹¹¹ See, for example, Copland's slightly patronising remarks in his citation, regarding Griffiths' allegiance to the music of "Home" [Honorary doctorate: 71].

¹¹² Thomson, *The Oxford history*: 278.

¹¹³ Ritchie, Vernon Griffiths: 9.

He applauded the linguistic idiosyncrasy of a Grieg, a Chaikovsky or a Dvorak. He liked the common touch of music that could speak to the ordinary person, to the heart.¹¹⁴

6. Griffiths was concerned that music education be accorded the esteem and import it deserved and in turn, that schemes of training be effective in inculcating particular attitudes and achieving certain results. Thus, the following general principles were propounded:

- * music is an integral part of the school curriculum, equal in importance to the more traditional school subjects.¹¹⁵
- * music education must begin as early as possible, preferably in childhood.¹¹⁶
- * musical studies should be pleasurable.¹¹⁷
- * children's interest must be aroused before technique is studied.¹¹⁸
- * musical studies must be given a relevance to everyday life so that "music may the more easily become an essential and vital force in our culture . . ."¹¹⁹
- * there must always be a striving for high standards.¹²⁰
- * education in music involves practical music-making.¹²¹
- * an enduring love of music should be fostered, encouraging students to continue active participation in musical activities after leaving school.¹²² Adult education is the "necessary consequence" of education in school.¹²³
- * this enthusiasm, together with a genuine appreciation of music, can only be created if students learn the "language" of the subject - that is, if they gain an understanding of the elements of music.¹²⁴

114 *Ibid.*: 10.

115 Jansen, *The history of school music*: 95-96; Buchanan, *Profile: Thomas Vernon Griffiths*: 22-23.

116 Christchurch's "grand old man of music" looks back on 85 years, *Press*, 22 March 1980: 15.

117 Musical snobs. And the ordinary man, *Press*, 4 February 1927: 2; Jansen, *op. cit.*: 96.

118 School music. Making it interesting. Work of new director, *Press*, 4 February 1927: 16.

119 Buchanan, *Profile: Thomas Vernon Griffiths*: 23. Author quoting from Hight's Foreword to *An experiment in school music-making*.

120 *Ibid.*: 23.

121 Jansen, *The history of school music*: 96; Williams, *Structures and attitudes*: 11-12; Vernon Griffiths - at 90 today, *Press*, 22 June 1984: 17; Dr Vernon Griffiths, *Press*, 25 November 1985. Griffiths' application of this principle at the tertiary level is seen in the setting up of instrumental tuition (without credit) at Canterbury University College (the first tutors arrived in 1958) and in the importance he attached to providing opportunities for students and the public to hear and experience music firsthand through lunchtime and evening recitals (see note 80).

122 Jansen, *ibid.*: 96; School music. Making it interesting. Work of new director, *Press*, 4 February 1927: 16; Musical snobs. And the ordinary man, *Press*, 4 February 1927: 2.

123 Williams, *Structures and attitudes*: 11. Williams acknowledges that Griffiths may have been one of the first in New Zealand to express this idea.

124 Jansen, *op. cit.*: 96.

Fox's survey of music education as documented in *Music in New Zealand* outlines Griffiths' views on various aspects of music education including the philosophy of music education, school curriculum music, music education at the primary, secondary and tertiary levels, private music teaching and the competition movement. As these references have been absorbed in this present study in the discussion of Griffiths' philosophies and beliefs which follows, the substance of Fox's work will not be further expounded.

E. Assessments of Griffiths' contribution

Perhaps the most significant and revealing aspect of Griffiths' life and work referred to in the surveyed writings concerns his standing and contribution as a musician and music educator, both within New Zealand and abroad. References of this type are found in a variety of writings - newspaper articles marking his retirement as Professor of Music and various birthday celebrations, tributes by colleagues and friends, brief biographical sketches and historical studies. They encompass a wide span of time, from 1948 when he was in his first decade of service at Canterbury University College, to 1990, five years after his death. They also represent a variety of viewpoints depending on the relationship of the writer to Griffiths, from entries in biographies and references in historical studies to personal tributes. Interestingly, these two factors - the passing of time and the objectivity of the writer - as well as the intended purpose of the writing tend to create a disparity in the assessments of Griffiths' overall significance, as will be seen.

Aside from this, the views and opinions imparted are informative in themselves, giving, as they do, a general idea of Griffiths' impact and importance in the Dominion.

Given the nature of Griffiths' work and interests, and the wholeheartedness of his commitment, it is not surprising that the majority of references concern his significance as a music educator, particularly in the area of school music. They stem from his years of service at King Edward Technical College and the tremendous influence he had, not only in that school but in other parts of the country as well.

Initially, assessment of the importance of his work there is marked by a certain degree of caution. In her study "Music in Christchurch", Helen Watson discusses the advantages of Griffiths' scheme, especially his use of class-teaching methods, and quotes various favourable reports of his work. But all in all, her judgement of its general effectiveness is reserved, pointing out that its success is dependent on the skill of the individual teachers involved. Her prognosis, nevertheless, is hopeful:

... if the scheme can be developed in a few schools, it might well be expected to become more widespread in the future.¹²⁵

Encouraging results in the application of Griffiths' scheme further afield are noted by Watson as she observes that efforts made to introduce instrumental work in Christchurch secondary schools rested with men who were ex-pupils of Griffiths' - the likes of R. E. Perks at Christchurch Technical College and Len White at Papanui Technical College.¹²⁶

As it is now known, Griffiths' scheme did in fact spread throughout a number of the Dominion's schools, with "most beneficial effect" according to a letter in the *Press* in 1961 by noted critic, L. D. Austin.¹²⁷ Jansen notes that the most successful followers of the Technical College scheme used it as "a guide and an inspiration" rather than following it slavishly.¹²⁸

By the time of his retirement in 1961 it seems that Griffiths' reputation as a music educator had been well established, his influence being seen to extend "to every corner of this country and overseas."¹²⁹ Alongside his work and involvement in Christchurch, his years at King Edward Technical College retained an influence:

His early work in school music was still unmatched, his teaching in the university had won universal regard, and his encouragement of community music-making was appreciated by all. "His work will endure," said Mr Perkins.¹³⁰

According to a *Press* editorial of the time, Griffiths was "a world authority on school music", his

¹²⁵ Watson, *Music in Christchurch*: 207. As already seen [see p. 8], Griffiths was acknowledged by Callaway as the pioneer of the Dunedin scheme in *School music handbook*.

¹²⁶ *Ibid.*: 207.

¹²⁷ L. D. Austin, Dr. Vernon Griffiths [letter], *Press*, 12 December 1961: 9. See also "Tribute to musician", *Christchurch Star*, 17 October 1961; Jansen, *The history of school music*: 110.

¹²⁸ Jansen, *ibid.*: 155.

¹²⁹ Professor Griffiths will retire at end of term, *Press*, 4 October 1961.

¹³⁰ Emeritus Professor. Dr. Griffiths honoured, *Press*, 31 October 1961. Mr C. H. Perkins was the Chancellor of Canterbury University College at that time.

publications in this area having been "widely acclaimed."¹³¹ It continues:

His knowledge was based not on the donnish research of a university teacher in his study, but on many years of brilliantly successful teaching in the King Edward Technical College - years that produced choral and orchestral results that were unique in the 1930's and won the praise of "The Times".¹³²

As the years progress, the perceived significance of his work does not diminish. In fact, it seems that it grows, judging by these comments in a newspaper article marking his 85th birthday:

Music educators today credit Dr Griffiths with laying the foundations for modern music education in our schools.¹³³

Similar conclusions are drawn by Buchanan in her profile of Griffiths upon his receipt of a CANZ Citation for Services to Music:

The music experiment conducted at the Technical College spanned nine years, and in this time emerged a method of music in schools that laid the foundations for a music education system in New Zealand.¹³⁴

Certainly Griffiths' work attracted attention overseas:

His book: *An Experiment in School Music Making* . . . details the scope of his music scheme and received wide acclaim in this country and abroad.¹³⁵

The *London Times* had a leader on the work, Percy Grainger expressed astonishment and American textbooks quoted at length. . . . Music education in New Zealand was advanced spectacularly by his work in Dunedin from 1933 to 1942. His international reputation was established.¹³⁶

According to Ritchie, Griffiths' importance as a music educator was such that he and his work would have gained recognition wherever he lived:

Had he chosen to emigrate to Australia, Canada, or South Africa in 1927, instead of to New Zealand, it is likely that we would have still heard of Vernon Griffiths as a music educationist. His contribution to the practice and philosophy of school music was such that it would have attracted international attention wherever it was made.¹³⁷

It seems, however, that more recent assessments of Griffiths' significance and place in the history of music education in this country are less generous in their praise. Jennings' summation of

¹³¹ Dr. Vernon Griffiths [editorial], *Press*, 17 October 1961.

¹³² *Ibid.*

¹³³ Christchurch's "grand old man of music" looks back on 85 years, *Press*, 22 March 1980: 15. See also "'Old man, yes, but not grand'", *Press*, 22 June 1984: 17; Dr Vernon Griffiths, *Press*, 4 October 1961.

¹³⁴ Buchanan, Profile: Thomas Vernon Griffiths: 22. See also Norman, *Bibliography of New Zealand composition*: 55.

¹³⁵ Buchanan, *ibid.*: 22.

¹³⁶ Ritchie, Vernon Griffiths: 8. See also Thomson, *Biographical dictionary*: 71.

¹³⁷ Vernon Griffiths - at 90 today, *Press*, 22 June 1984: 17.

his work at King Edward Technical College is realistic without being effusive:

The arrival of Vernon Griffiths at the College in March 1933 was to mark the beginning of an extraordinarily successful scheme of secondary school music making which was to determine the style of many other schemes throughout the country for several decades, and which was to mould the attitudes of many of those who were involved as pupils . . .¹³⁸

Likewise, in stating that Griffiths "deeply influenced the teaching of music in the New Zealand educational system",¹³⁹ Thomson does apportion credit where it is due but, in so doing, moderates the claims made previously.¹⁴⁰

An earlier assessment of Griffiths' work, that of Jansen, displays a similar degree of objectivity and clear-sightedness, especially commendable given that it was written only five years after Griffiths' retirement. Jansen's description of the Dunedin scheme includes reference to two criticisms that were levelled against it - the learning of faulty technique by the students and the lack of adult recruits for community orchestras due to a smothering of the students' enthusiasm.¹⁴¹ Jansen refutes these allegations but adds one of his own: as regards orchestral work, he believes that little encouragement was given to attain high standards of performance.¹⁴²

This matter aside, he identifies four significant aspects of Griffiths' influence:

. . . the inspiration of his pupils and of those teachers and inspectors who observed his work at the Dunedin School, the publication of his book on his work at that school, his arrangements of choral music, and his continuing concern for school music after becoming Professor of Music at Canterbury University College.¹⁴³

Apart from school music, Griffiths' contribution in other areas is also noted in the various writings.

He was active in many facets of community music-making, the breadth of his interests being clearly indicated in these tributes:

Professor Griffiths's belief that music is fundamentally a means by which the community expresses itself has been translated into action. Nearly every choir in Canterbury is indebted to him in some way or another. He has befriended musicians, amateur and professional, everywhere; and because of his immense personal prestige

¹³⁸ Jennings, *Let the children play*: 2.

¹³⁹ Thomson, *op. cit.*: 71.

¹⁴⁰ See Buchanan and Norman, for instance.

¹⁴¹ Jansen, *The history of school music*: 119-120.

¹⁴² *Ibid.*: 120.

¹⁴³ *Ibid.*: 119.

his influence can be seen in educational, industrial, commercial, and rural circles.¹⁴⁴

Many other members of the council [University Council] paid tributes to Professor Griffiths's work in schools, in professional musical circles, in city workshops and rural centres, and in the Civic Music Council.¹⁴⁵

Griffiths gave to all people, not just the élite or especially talented.¹⁴⁶

As pointed out by Jansen above, he had a special concern for the needs of young people. This prompted his involvement in the Department of Internal Affairs Arts Advisory Committee and the APRA Advisory Committee¹⁴⁷ and underscored his continuing interest in the matter of teacher training, evident from the mid-1940s.¹⁴⁸ The strength of his influence on Robert Perks in Perks' formative years, as described by Jennings,¹⁴⁹ is yet another instance of this "passionate concern".¹⁵⁰

Griffiths' involvement in the area of adult education in New Zealand is analysed by Williams¹⁵¹ and although the references are reasonably brief, they provide a realistic and balanced assessment based on the author's experience in the field assisted by the benefit of hindsight. According to Williams, Griffiths' interest in adult education was "as deep and selfless as it was practically expressed and social in purpose."¹⁵² It had as its basis a vision of community groups united as part-singing choirs and the example of the Addington Workshops' Male Voice Choir is instanced.¹⁵³

A useful indication is given of the degree and nature of Griffiths' influence:

Griffiths' philosophy and practices prevailed for some years in the South Island and the Wellington province especially.¹⁵⁴

It manifested itself through Ralph Lilly in Nelson ("a disciple of Griffiths"¹⁵⁵), and was seen to

144 Dr. Vernon Griffiths, *Press*, 17 October 1961.

145 Emeritus Professor. Dr. Griffiths honoured, *Press*, 31 October 1961.

146 Music Council honours Professor Griffiths, *Press*, 27 February 1962: 15. Griffiths' involvement with the "common" man is highlighted in Copland's citation.

147 Ritchie, Vernon Griffiths: 7.

148 Jansen, *The history of school music*: 140-141.

149 Jennings, *Let the children play*: 2-4, 11, 24.

150 Ritchie, *op. cit.*: 7.

151 Williams, *Structures and attitudes*.

152 *Ibid.*: 92.

153 *Ibid.*: 93.

154 *Ibid.*: 93.

155 *Ibid.*: 100.

"connect" the amateur choir and rural music-making movements in Canterbury.¹⁵⁶

Griffiths' contribution in the field of composition is mentioned in a report on the Dominion's composers published in the *Monthly Musical Record*.¹⁵⁷ "Distinguished" as a composer and educator, his music, strongly British in character and usually written for a particular purpose, was said to be of "a fine, virile strength".¹⁵⁸ Thomson also mentions his contribution to school music through the *Dominion Song Book* series (1930-1952), which "... moulded the taste of several generations of New Zealand children ... "¹⁵⁹

Finally, as a teacher, Griffiths also receives high praise. According to Carritt, he, along with Dr. V. E. Galway at Otago University, combined "creative talent with educational genius", doing much to "encourage both performers and listeners in the South Island."¹⁶⁰ As regards his pioneering work in Dunedin, it is Jansen's opinion that Griffiths, despite the input of others, was the "organising genius and inspirer of the whole project."¹⁶¹ A "superior" teacher,¹⁶² his abilities were exceptional:

"V.G." (as he has become known to teachers) was once numbered amongst those teachers of music who are truly to be described as great (*Southern Cross*, Adelaide).¹⁶³

Undoubtedly, Griffiths was held in high esteem within his own community in his later years. His 80th birthday, for instance, was celebrated at his parish church,¹⁶⁴ and his colleagues presented him with a set of variations composed in his honour.¹⁶⁵ According to C. Foster Browne, Griffiths was admired and regarded with affection by his fellow townsmen.¹⁶⁶ This is borne out by such titles as "Griff" and "grand old man of music" which were bestowed upon him.

156 *Ibid.*: 100. The author does not state whether or not he believes that Griffiths' influence actually initiated and stimulated these movements along with the leadership schools in music (see Williams, pp. 93, 99) but it may be fairly assumed.

157 Carritt, New Zealand composers.

158 *Ibid.*: 150. See also "N.Z. composer. Vernon Griffiths", *New Zealand Listener*, v.31 n.792, 24 September 1954: 29; Carritt, A musical tour: 52; Thomson, *The Oxford history*: 246.

159 Thomson, *ibid.*: 269.

160 Carritt, A musical tour: 51.

161 Jansen, The history of school music: 110.

162 *Ibid.*: 196.

163 *Ibid.*: 110.

164 [untitled newspaper report], *New Zealand Tablet*, 3 July 1974.

165 Putting it to music, *Christchurch Star*, 10 July 1974.

166 Recital of works by Dr Griffiths, *Press*, 19 October 1961: 15.

Perhaps it is in this simple statement from an editorial at the time of his retirement that this regard is best summed up:

The debt the city owes to Dr Griffiths is quite unrepayable.¹⁶⁷

* * *

This assessment of Vernon Griffiths through the various writings available has not been without its rewards. Indeed, it has proved useful in beginning the process of building up a picture of the man, his life and his work. In particular, information has been gleaned regarding details of his life story, both previous and subsequent to his arrival in New Zealand; his personality; his attitudes on specific matters; ideas of a more general nature regarding music and music education; and his contribution as a music educator in New Zealand and overseas.

But, it is only a beginning. The volume of source material publicly available is not extensive, as the survey has shown, and it can do little more than provide a starting point for a more comprehensive study. A more fully documented biography is necessary, for example, rather than the brief summaries and outline sketches that have so far been described. References to his ideas regarding music and music education are similarly limited in the writings studied, consisting as they do of simple statements of his beliefs unsubstantiated by further explanation or justification.

Fashioned, and perhaps limited, by the perceptions and impressions of other people, whether they be colleagues, personal friends or newspaper reporters and editors, the majority of writings are second-hand in substance. Access to primary source material - that is, Griffiths' own writings or those that record his addresses - is essential if an assessment is to make any justifiable claims to intrinsic objectivity and balance of approach. It is in this regard that the Vernon Griffiths Papers, now available for the first time, prove invaluable for our purposes. Indeed, they represent the only means now possible to make first-hand contact with Griffiths himself as the source of the beliefs and ideas which are the focus of this study. These beliefs are shaped by, and reflect, Griffiths' personal biases, which are the essential idiosyncracies that shape his overall philosophy. However prejudiced or short-sighted aspects of that philosophy may now appear, a valid assessment of

¹⁶⁷ Community's debt [editorial], *Christchurch Star*, 17 October 1961.

Griffiths' philosophies must be taken from his perspective.

The assessment of Griffiths' beliefs regarding music and music education and aspects of his life undertaken thus far has thrown up more questions than it has answered. How accurate are the conclusions reached regarding the relationship between various factors in Griffiths' life and the formation of his philosophy regarding music and music education? Are there any other significant factors which shaped his thinking? What other aspects of Griffiths' personality are important in the building up of his attitudes and ideas, and their practical realisation? What are some of the other aspects of his philosophy? Are those already mentioned supported by other evidence?

It is in seeking answers to such questions as these that we may now refer to the Vernon Griffiths Papers. Access to these private documents, by their very nature, is limited. Thus, before they are examined, the two primary public references which Griffiths produced - *An experiment in school music-making* and *Music in New Zealand* - should be first considered in a separate assessment.

2.2 *Music in New Zealand*

As revealed in the brief overview above, Vernon Griffiths is remembered first and foremost as a "front line" teacher and educator, active throughout his career in schools, tertiary institutions and within the wider community. However, another facet of his work which has also been deemed significant in these assessments is his contribution in the literary field of music education, more particularly his involvement with the periodical *Music in New Zealand* and the publication of his book *An experiment in school music-making*.

It is to the former of these endeavours that we first turn our attention. In so doing, reference will be made to M. L. Fox's essay "A study of music education in New Zealand between the years 1931

- 1937 as documented in *Music in New Zealand*.¹⁶⁸ The only significant assessment of *Music in New Zealand* which has been completed to date, it examines the nature and characteristics of music education in the Dominion as revealed in this journal.

As a musician with journalistic capabilities, Griffiths' skill with the pen was quickly and eagerly utilised upon his arrival in the country, the printed word being a powerful medium in a society in which television did not yet exist and radio had only begun. Indeed, by 1930 he had had various newspaper and journal articles published as well as a book for use in primary school music training.¹⁶⁹

However, it seems that Griffiths was not satisfied with the range of literary outlets available to musicians nationwide. In his view, there existed a need for a journal devoted solely to the musical life of the Dominion, and in a letter to Robert Parker (then President of the Music Teachers' Association of New Zealand) at the end of 1930 or beginning of 1931,¹⁷⁰ detailed suggestions regarding the proposed journal were made. In his reply, Parker voiced his support for the venture, offering to act as the Wellington correspondent if required:

Your comprehensive suggestions about the proposed music journal are in every way admirable, and I am entirely in accord with you in all essential points. . . . I am bringing the matter before our local Society of Musicians next week, . . .¹⁷¹

The co-operation of a publisher was needed and it seems that Griffiths approached the Christchurch firm of Alex Wildey Ltd. for, on 12 February 1931, they produced a specimen table of contents and subscription form to the tentatively-titled *The New Zealand Musical News*. The aims of the periodical, of which Griffiths was cited as editor, were outlined as follows:

With the variety and number of musical interests in New Zealand to-day, and with the consequent increase in the number of problems and difficulties which confront musicians - professional and amateur - there is undoubtedly the need for an Organ of musical opinion which will not only present to the outside world some account of Dominion musical activity but which will also endeavour to encourage the study and the

¹⁶⁸ Research essay (M.A.) submitted at University of Canterbury, Christchurch, 1987. The major part of Fox's study outlines attitudes to music education and activities encompassed within it under various headings - the philosophy of music education, music-making in primary and secondary schools and private music teaching, for example. This includes ideas and opinions espoused by Griffiths in his articles, editorials and reports. However, as the actual content of the journal is not being examined at this point, this aspect of Fox's research will not be considered here.

¹⁶⁹ This was *Twenty talks to children on musical subjects, for the use of teachers and training college students*, published in 1930 by Whitcombe and Tombs, Ltd.

¹⁷⁰ This is based on an inference made in a letter from Robert Parker, 12 February 1931, VGP 2:38.

¹⁷¹ *Ibid.*

development of the Art of Music in New Zealand. We have therefore decided to publish such a periodical monthly. . . .¹⁷²

By way of contributed reports and articles, reviews, correspondence columns, advertisements and calendars of coming events, the proposed journal would cover all aspects of music-making in the colony - performance, composition, private and classroom teaching, church music and the like.

However, Griffiths was not alone in his conviction that the need for such a journal existed. It appears that Wellington publisher H. H. Tombs simultaneously reached the same conclusion and, rather than establish competing ventures, Tombs met with Wildey and acquired all the interests of *The New Zealand Musical News*. Thus, *Music in New Zealand* was founded, the first issue being published in April 1931.

Initially, Griffiths was given the position of "Musical Adviser" while Tombs was designated "Director" but by April 1932, both positions had been eliminated in favour of an editorship to which Griffiths was appointed. For him, it was the beginning of a six-year undertaking.

In terms of its format and scope of content, *Music in New Zealand* was very similar to the Griffiths-Wildey proposal. Within its set sixteen pages each issue, the monthly publication encompassed music-making at both the local and national levels as well as incorporating items of interest from the international music scene. Notes were given on various musical organisations in the Dominion, concerts were reviewed, questions relating to the performance and theory of music were answered in regular columns, and information regarding forthcoming events and conferences was announced. Contributed articles covered an array of topics: noted musical personalities, aspects of musical performance and teaching, the latest musical developments and happenings in Europe, musical instruments, specific musical genres, music history and so on.

Fox summarises the primary aims of the journal as follows:

The overall objective of the journal, therefore, was to serve as a means of breaking down the musical isolation of the Dominion from the world's main musical centres, and more importantly, to provide a means of communication between musicians within New Zealand, helping to diminish the effects of regional isolation.¹⁷³

172 Letter [to prospective subscribers, signed by Alex. Wildey Ltd.], 12 February 1931, VGP 2:40-41.

173 Fox, A study of music education in New Zealand: 3.

Griffiths' own input into the journal was significant, even in the early stages, as he reviewed recently-published music and books, reported local musical events and prepared items on various subjects - leading Dominion musicians, church music, the Music Teachers' Association, music in literature and the scheme of music classes established by himself at Christchurch in 1929. The first of his monthly editorials appeared in the issue for April 1932.

However, even in the first year of its existence, *Music in New Zealand* faced the threat of failure as it struggled to attract the interest of those for whom it was designed:

It has been a strenuous and precarious year, and toward the end the life of *Music in New Zealand* was almost despaired of. It seemed that our efforts to establish an independent journal devoted to the cause of music were bound to meet with failure. We, of course, are aware that we could not hope to please everybody, but we did think that there would be sufficient enthusiasm on the part of lovers of music to maintain a monthly magazine which could do a great deal, through careful propaganda, to benefit the cause of music in this Dominion.¹⁷⁴

A measure of support was received from the Music Teachers' Association when, in March 1932, they agreed to a proposal from Tombs to adopt the journal as their official organ rather than establish their own periodical, in return for a subsidy payable to *Music in New Zealand*.

In real terms, however, this had little effect; at the end of the second year, warning signs of the precariousness of the journal's future were apparent. Subscription fees were not covering production costs¹⁷⁵ and the dearth of contributed articles and reports of events, particularly from musical societies throughout the country, placed continual pressure on Griffiths. In his editorial for March 1933, Griffiths was quite forthright in expressing his belief that responsibility for the poor state of affairs lay with all the Dominion's musicians and he exhorted them to take a more active interest in the welfare of a periodical published in their interests:

When we remember that the musicians have only got to take the trouble to send in reports of their doings to have them published in the next issue, and that they have only got to present their ideas in readable form in the shape of articles to have them similarly published (provided that the articles have some value), it is extremely difficult to understand why they do not do so and why they do not support the paper by subscribing to it. Surely, musicians of New Zealand, you are inadvertently placing yourselves in a false position. This state of affairs does not truly represent your attitude to your profession and to each other. Will you not reconsider the whole position and by individual and concerted action make *Music in New Zealand* more truly representative of your ideals, of your work and of your status?¹⁷⁶

¹⁷⁴ *Ourselves*, *Music in New Zealand*, v.1 n. 12, 10 March 1932: 206.

¹⁷⁵ According to Griffiths' editorial of the March 1933 issue (v.2 n.12), it seems that Harry Tombs subsidised the costs incurred in the journal's production in order to keep it in existence.

¹⁷⁶ Editorial, *Music in New Zealand*, v.2 n.12, 10 March 1933: 2.

Despite a repeated call for support in the following year,¹⁷⁷ it seems that the situation did not improve. The majority of articles for each issue were either written by Griffiths¹⁷⁸ or a handful of loyal contributors,¹⁷⁹ or reprinted from other sources, foreign newspapers and journals in particular. Would Griffiths have gladly replaced secondhand anecdotes or reports of the latest performers to dazzle English audiences with articles of greater relevance to Dominion readers had such material been forthcoming?

In July 1935, Griffiths revealed his determination to uphold the journalistic standards of *Music in New Zealand*:

There is one way in which *Music in New Zealand* could be an immediate financial success. If we published "puff paragraphs" (with photos) about innumerable musical nonentities; if we recorded such persons' doings and hypocritically extolled them: if we (in a word) were content to become the advertising agent for a mediocre "musical" underworld. But (in spite of not a little evidence to the contrary) we have rated the intelligence and sincerity of Dominion musicians much higher than this. We have believed (and we still believe) that most of them are above such things. We still have faith that the majority will rally to the support of the paper - not in spite of the fact that it is "independent," but because of it.¹⁸⁰

It was with a hint of desperation that he made his plea for support:

Is sincerity of purpose to count for nothing in the contemporary welter of sham and mediocrity? Are there indeed so few who are willing to join with us (in spite of the shortcomings which are inevitable in human endeavour) to encourage those who are striving for new standards and struggling towards the higher ideals in musicianship (whether of the present or of the past)? Is our conception of a keen and enthusiastic majority of Dominion musicians indeed false; and do we call in vain to the progressive music-makers and music-lovers of this country because there is none to answer . . .?¹⁸¹

That he continued to produce a magazine with interesting and readable articles covering a broad spectrum of topics and issues reflects creditably on his commitment and dedication, both to his job as editor and to his readers. Indeed, according to John Thomson in *The Oxford history of New Zealand music*, the journal "fulfilled an important function, offering a forum for issues of the day . . . "¹⁸²

¹⁷⁷ Ourselves, *Music in New Zealand*, v.3 n.12, 10 March 1934: 2.

¹⁷⁸ According to Fox [A study of music education in New Zealand: 4], Griffiths' contribution for the 72 total issues included no less than 72 articles, 58 editorials and 70 reviews of music, books and periodicals, easily making him the journal's main contributor. In addition, as Fox states, it seems that many anonymously published articles were also his work.

¹⁷⁹ These included L. D. Austin, Mary Martin and Sophie Hall.

¹⁸⁰ Editorial, *Music in New Zealand*, v.5 n.4, 10 July 1935: 2.

¹⁸¹ *Ibid.*

¹⁸² Thomson, *The Oxford history*. 179. Thomson gives a brief but informative description of *Music in New Zealand* (see pp. 178-179).

Unfortunately, it seems that Griffiths' words fell on deaf ears for, in March 1937, the last issue of the journal was published. In his final editorial, rather than focusing on the reasons for its demise or berating those who were considered at least partially responsible, Griffiths instead used the opportunity to thank those who had supported the venture over the years:

... we can only hope that the musical life of this beautiful country will vigorously grow in an atmosphere of sincerity, knowledge, loyalty and comradeship, and that the time will come when an increase in wealth of ideas and intensity of activity will justify the publication of a musical periodical which will actually accomplish what "Music in New Zealand" tried to do. *In magnis et voluisse sat est* - "In great enterprises, to have attempted is enough."¹⁸³

In turn, appreciation was expressed to Griffiths by Tombs for his "sterling work" and "generous help" over the years.¹⁸⁴

Despite the reasons for its demise, the loss of *Music in New Zealand* did not go unnoticed within musical circles throughout the country. Griffiths received a number of letters from colleagues and readers in New Zealand and overseas expressing their regret at the cessation of its publication:

Will you pardon me, as an interested & appreciative reader of your noble work as Honorary Editor for taking the liberty of writing to you to express my deep gratitude & appreciation of the high ideals expressed in your writing in the columns of this paper - and for all you have done for the cause of music in New Zealand. I am only too sorry that this pleasure is to cease. It will be a great loss to the cause of Music, and to all those musicians & music lovers who were glad to avail themselves of the privilege of being subscribers to a paper of this description & tone.¹⁸⁵

At a recent meeting of the Committee of the Laurian Club, it was noted with regret that "Music in New Zealand" was ceasing publication. ... Your magazine has, during its six years of publication, given a great deal of encouragement to the musical clubs and societies of New Zealand, your reviews and special articles have been of outstanding value to the individual musician, and it is disheartening to read that through lack of support, publication must cease.¹⁸⁶

... I was exceedingly sorry to see that your journal is ceasing publication. It is another example of the poor support given to any serious art-work in this country. It is certainly a disgrace to the profession that they could not assure the continuation of one musical journal in the country.¹⁸⁷

It is Fox's belief that through *Music in New Zealand*, Griffiths, as primary contributor, was able to exert a powerful influence on music education in this country. While it is impossible to confirm his claim that the journal was "extremely influential",¹⁸⁸ it did present one means whereby new and progressive philosophies, ideas and schemes could be effectively disseminated throughout the colony:

¹⁸³ Editorial, *Music in New Zealand*, v.6 n.12, 10 March 1937: 2.

¹⁸⁴ The publisher has a word to say, *Music in New Zealand*, v.6 n.12, 10 March 1937: 3.

¹⁸⁵ Letter from Sophie Hall, 8 April 1937, VGP 4:44. Hall was one of the regular contributors to the journal.

¹⁸⁶ Letter from Honorary Secretary of Christchurch's Laurian Club, 6 May 1937, VGP 4:45.

¹⁸⁷ Letter from Dr. J. C. Bradshaw, 19 April 1937, VGP 4:108.

¹⁸⁸ Fox, A study of music education in New Zealand: 5.

Through its publication, Griffiths and others were able to propagate philosophies, opinions, and programmes in music education in a "new" country which, formerly, had not realised that such ideas and progressive innovations could be applied in the field of music education.¹⁸⁹

This process was assisted by the frequency of publication and by the work of Griffiths' colleagues in the field - E. Douglas Tayler, the Supervisor of Musical Education (as entitled in the *Appendix to the Journals of the House of Representatives*, 1927 - E-2:61) and the lecturers in music at the Teachers' Training Colleges in Auckland, Wellington and Dunedin¹⁹⁰ - who were promoting similar views and methods. The matter of the philosophy of music education is one area, for example, in which the journal's influence through Griffiths' writings might have been particularly strong, although the extent of that influence is unknown:

... while the majority of articles published in *Music in New Zealand* dealing with educational philosophy were written by Griffiths, it seems likely that his influence on New Zealand's teachers and musicians in this area, coupled with that of his similarly-inclined associates, would assure that those views expressed within the journal were generally representative of the educational thinking in New Zealand at that time.¹⁹¹

In summing up, Fox concludes that, in the area of music education, *Music in New Zealand* was successful in its stated aims of reporting activities in various centres and providing a medium for the propagation of ideas and opinions:

... an abundance of diverse activities were reported in the field of primary, secondary, and tertiary-level music education, as well as those activities associated with private music tuition, musical societies and competitions. Similarly, exciting and progressive educational programmes, movements, and philosophies were frequently documented by New Zealand's music educators and teachers with an enthusiasm and sincerity undoubtedly shared by their authors.¹⁹²

While the impression given of the state of music education was very positive, one of "determined enthusiasm, prolific activity and conspicuous success",¹⁹³ it is Fox's belief that this was not an accurate reflection of the actual situation, although the discrepancy was to be expected from such a journal.¹⁹⁴

He notes the sense of disillusionment which crept into Griffiths' writings, directed both at his colleagues in their apathetic attitude towards *Music in New Zealand* and at the general state of music

¹⁸⁹ *Ibid.*: 5.

¹⁹⁰ They were Horace Hollinrake (Auckland), Ernest Jenner (Wellington) and J. Crossley Clitheroe (Dunedin).

¹⁹¹ Fox, *A study of music education in New Zealand*: 8.

¹⁹² *Ibid.*: 146.

¹⁹³ *Ibid.*: 146.

¹⁹⁴ *Ibid.*: 146.

education in the Dominion.¹⁹⁵ However, no attempt was made to summarise the overall state of the field until the final issue,¹⁹⁶ to the detriment of both the journal's ultimate usefulness and music education itself:

. . . while *Music in New Zealand* documented a large number of progressive philosophies and excitingly successful programmes in music education which were being developed and implemented during the period between 1931 and 1937, it failed to present the influence of these movements within the context of the wider perspective of music education in New Zealand.¹⁹⁷

Despite the deficiencies implied in this final assessment by Fox and the lack of support for the venture, *Music in New Zealand* is undoubtedly an important and a valuable historical document, for the history of Dominion musical life. That it survived for six years, given the widespread hardship of the times, is testament to the zeal, energy and drive of Griffiths as its editor.

The numerous articles, editorials and reports written by him are particularly useful for our current purposes, expressing in some depth his ideas and opinions in a wide range of areas. Indeed, bearing in mind the freedom of expression Griffiths enjoyed and the breadth of the journal's impact nationally, it provided an ideal medium for the dissemination of his philosophies, as Fox indicates.

Thus, in terms of this study, interest will herein focus on the actual content of Griffiths' writings in *Music in New Zealand* as the substance of his thinking regarding music and music education is examined in subsequent chapters.

2.3 *An experiment in school music-making*

Published in 1941, *An experiment in school music-making* is based on Griffiths' experiences as music master at King Edward Technical College in Dunedin, from 1933 to 1940. It outlines the development of a scheme of musical training initiated by Griffiths whereby, in terms of student interest and involvement, scale of operation and results achieved, music as a school subject reached

¹⁹⁵ *Ibid.*: 146-148.

¹⁹⁶ Mary Martin, "Music, the worst taught subject", *Music in New Zealand*, v.6 n.12, 10 March 1937: 9-10.

¹⁹⁷ Fox, *A study of music education in New Zealand*: 149.

an importance in the school curriculum unprecedented (and never repeated?) in the Dominion.

It seems that the initial idea to write an account of the development of the College's music scheme was Griffiths' own, rather than that of its publishers, the New Zealand Council for Educational Research. At the end of 1937, Griffiths sent a synopsis of the book to Dr. Hight who was a member of the Council¹⁹⁸ and, based on Hight's favourable impressions, an invitation was extended to Griffiths in March 1938 to submit a manuscript for consideration. Two years later, the Council approved the basic concept of his recording his experiences at the College, believing that the significance of his work merited their support:

I am glad to be able to tell you that the Council is prepared to publish a report on your work in the field of school music. We all feel that it would be a service to education to make your very valuable pioneering work widely known among teachers.¹⁹⁹

It heralded the beginning of seven months of extensive editing of the original report, according to the Council's specifications. In the early stages of the revision process the manuscript was sent to three people recommended by Griffiths, for their perusal and comment - Dr. V. E. Galway, Professor of Music at the University of Otago, Rudolph McLay of Hutt Valley Memorial Technical College and Archibald Gibb, music master at Waitaki Boys' High School. By March 1941, the book was completed and the first copies were being printed.

In the scope and nature of its content, *An experiment in school music-making* resembles, in effect, a practical handbook or guide. Indeed, having developed a successful scheme of school music-making in a country in which a nationalised system of music education was unknown, Griffiths fully intended to record and share the details of his experiences in such a way that the resultant scheme could be faithfully reproduced in any school in the Dominion.

According to Hight in his foreword, this practicality of approach was the book's most valuable feature, given the growing interest in music and musical endeavours nationally. Moreover, the account was written by an educationalist whose knowledge was supported by years of experience:

But opinion in the Dominion has of late years become more music-minded and this book satisfies a present

¹⁹⁸ James Hight, Rector at Canterbury University College at this time, was to write the foreword for Griffiths' book.

¹⁹⁹ Letter from A. E. Campbell (Director of New Zealand Council for Educational Research), 9 August 1940, VGP 7:24.

need which, from the practical point of view, is more acute than that of merely affirming the value of music in forming individual and national character and culture. How is music to be related to the other "subjects"? What changes in school organization are to be made if it is to discharge its special functions? What are the methods of teaching that promise the best results? These and similar questions are the problems that are now insistently demanding consideration, and it is here I feel that this work of Dr. Griffiths will be regarded as the more interesting and useful; for his suggestions are not only the fruit of an intensive study of the nature and results of school music in other countries, but also, what is still more important, the outcome of his own practical experience over a considerable period spent in different environments both in England and New Zealand.²⁰⁰

This experience, as Hight outlined, included the formation of a system of Saturday morning music classes for children in Christchurch in 1929. Aware of the success which surrounded the Training College Music Classes, as they were known, and having himself observed the scheme in action, Hight expressed his full confidence in the "musical potentialities of the young New Zealander" as well as Griffiths' own effectiveness as a teacher.²⁰¹ Overall, he was optimistic that the training of musical ability would contribute to an increase in the quality of life.²⁰²

This idea is echoed by Griffiths in his prefatory comments as he underlines the value of practical music-making as a means of personal expression, both in the school and the wider community. In his view, responsibility for the inculcation of such skills lay firmly within the bounds of the country's educational system.²⁰³

Arranged in six chapters supplemented by appendices, the account commences with an outline of the aims underpinning the work at King Edward Technical College. That little more than three pages of the entire book are devoted solely to the outlining of his philosophical beliefs is a clear reflection of the pragmatic approach adopted.

This is followed by a summary of the first six months of work, from the initial survey which revealed that less than twenty students were able to play musical instruments to the staging of the first school concert at the end of the second term, which involved performances by the orchestra, military band and chamber groups. Two choirs were formed, a supply of inexpensive instruments was secured, and a system of instrumental classes was inaugurated. Moreover, music had established its place in the daily life of the school, in assemblies and physical training sessions, and

²⁰⁰ Griffiths, *An experiment*: vii-viii.

²⁰¹ *Ibid.*: ix.

²⁰² *Ibid.*: x.

²⁰³ *Ibid.*: xii.

the creation of interest in, and enthusiasm for, music-making guaranteed further enrolments and the continued growth of the scheme.

The story of this expansion continues in Chapter 2. Under appropriate sub-headings, Griffiths furnishes details on such matters as the supply of music and instruments, the composition of the string orchestra, the care of music and instruments, the inclusion of the ukelele and bamboo pipes into the scheme, and students' involvement in the annual Dunedin Competitions.

Separate chapters on instrumental and choral music follow. Chapter 3 deals specifically with school music orchestration, focusing on the problems encountered at the College and the measures used to deal with them. Adaptation was the key to Griffiths' own success in this regard as he utilised the forces available. The brass section became the nucleus of the orchestra supported by the initially incomplete woodwind and string groups, a situation which, although not desirable, was essential in school work.²⁰⁴ Details on the use of individual instruments are given, and music and textbooks recommended.

The development of choral music-making is outlined in Chapter 4, Griffiths discussing such aspects as the importance of creating enthusiasm through the choice of suitable songs, voice training, the preparation of a school song book and the arrangement of music. A summary of the material included in concert programmes from 1934 to 1939 concludes the chapter.

Considerations to be kept in mind when selecting music are set out in Chapter 5 which deals with "music appreciation". Built upon a foundation of practical involvement, appreciation, along with theory, is not treated as a distinct part of the syllabus; rather, it is seen to develop through other activities - attending live performances, for example - and in conjunction with other skills such as composition and conducting.

The final chapter consists of a description of the school concert of August 1940. Held in the Dunedin Town Hall in aid of patriotic funds, it was seen to be the culmination of more than seven years of work, marking "the most advanced stage so far reached in the musical development of the

²⁰⁴ *Ibid.*: 34.

school".²⁰⁵ It was probably one of the biggest school music undertakings of its kind yet seen in the Dominion, involving a massed choir of 570 voices with an orchestra of nearly 200 players.

A sizeable section of appendices complements the account, providing further information regarding financial considerations of the scheme (I) as well as lists of selected textbooks (II) and suitable vocal and instrumental music (III, IV). A brief account of the various music and examination results achieved by students of the College (V) and a copy of the music timetable of 1940 (included among the endpapers) completes the appended material.

An experiment in school music-making represents the work of an individual - an individual fully supported by sympathetic and co-operative superiors but an individual no less. It is a powerful testimony to Griffiths' energy, knowledge and vision, describing a scheme of training which stands alone in terms of school music education in pre-1945 New Zealand.

The account provides little in the way of information as to the substance of Griffiths' own philosophy, which is the aim of this present thesis. However, it does provide us with an example of a specific outworking of this philosophy; indeed, the inference is made that this scheme should provide a model for all of New Zealand's schools. With hindsight, this focused attention on the details of one scheme as if it were the only scheme possible was to hinder the appreciation of the underlying philosophies which might be applied to a variety of situations with a variety of solutions.

2.4 The Vernon Griffiths Papers

The examination of writings about Vernon Griffiths by various authors together with a brief appraisal of *Music in New Zealand* and Griffiths' *An experiment in school music-making* has yielded some helpful insights into the man himself, the scope of his interests and activities, and the nature of his work in New Zealand.

²⁰⁵ *Ibid.*: 83

However, the Vernon Griffiths Papers - a collection of 84 scrapbooks compiled by Griffiths over a sixty-year period and presented to the James Hight Library of the University of Canterbury by his widow, Daphne Griffiths, in 1987 - provide a set of source materials of incalculable value. As well as reflecting various facets of his personal life, they would appear to encompass every aspect of Griffiths' work which he valued, supplying information on music and music education in New Zealand for the greater part of this century which is difficult or impossible to access any other way.

Preserved in these Papers are thousands of items of memorabilia from Griffiths' daily life, both private and public, which serve to shed light on aspects of New Zealand's changing musical climate which were of interest to Griffiths, revealing something of the life and attitudes of a musician working in a young, emerging nation. Such materials of a professional nature include:

newspaper and journal articles from local, national and international sources, some written by Griffiths himself;

interviews with Griffiths as well as various other personalities;

advertisements, programmes and reviews of concerts and events with which he was involved, either as a performer, a critic for *The Press* (in his later years) or an audience member;

pamphlets, including courses or lecture series with which he was associated;

reports and letters received by him in his capacity as a professional musician and educationalist;

photographs;

newspaper obituaries of noted personalities, friends and acquaintances;

manuscripts, both handwritten and published, of printed compositions and arrangements;

book reviews from newspapers and journals;

prospectuses of schools and colleges;

radio scripts; and

miscellaneous items including concert tickets, recording contracts, certificates, church service music lists, and invoices.²⁰⁶

²⁰⁶ Appendices I and II at the end of this study cover every significant writing by, or report or article about, Griffiths appearing in the Vernon Griffiths Papers. Appendix I is an index of sources relating to the development of Griffiths' personal philosophy of music and music education, and Appendix II indexes the writings and addresses by, and interviews with, Griffiths. Appendix I also incorporates writings from other sources - *Music in New Zealand*, in particular.

In addition, items of a more personal nature reveal something of Griffiths the son, husband, father and friend:

letters received from family members and friends;

birthday and Christmas cards;

telegrams marking such occasions as his marriage, the birth of his children and his receipt of honours and awards; and

photographs of family members and friends at "Home", as well as newspaper and journal articles, letters and various other items providing tangible reminders of the first thirty-three years of his life in Britain.

It must be noted that annotations in Griffiths' own hand appear with some frequency throughout the Papers: they add explanatory notes, personal comments and points of elucidation for the reader, at times perfunctory and objective, at other times evaluating material preserved. These annotations reinforce the impression that this is the record which Griffiths himself would wish to have preserved, thus providing us with a basis for confidence in any analysis of this material revealing the actual philosophy of the man.

As can be seen, the items presented in the Papers are diverse in type and nature. A number of the documents are irreplaceable, available from no other source. Most important in this regard are:

- (a) documents and letters received by Griffiths in the course of his job, from officials of the Education Department as well as his colleagues in the field including Ernest Jenner (lecturer in music at Christchurch Teachers' College from 1933 - replacing Griffiths - to 1954), Frederick Page (Professor of Music at Victoria University of Wellington) and noted critic, L. D. Austin; and
- (b) personal letters from various friends, professional colleagues and acquaintances which provide further insight into the person of Griffiths as he is viewed from a different, more intimate angle, and which illuminate various aspects of the lives and personalities of other musicians, such as Joseph Holbrooke, Cyril Rootham and Percy Grainger.²⁰⁷

²⁰⁷ Of a letter from Grainger at VGP 6:35, Daphne Griffiths has written: "Sir Frank Callaway who has been instrumental in gathering a great deal of Grainger memorabilia says this is the only reference anyone has of Grainger's attitude to religion".

Quite naturally, "music" is the main theme of the content of these Papers, but items pertaining to other topics are also included, for while his work and professional interests utilised most of his time during his career years, his retirement in 1961 gave him the opportunity to pursue other areas of interest more vigorously. These included world politics, the nuclear armament debate, economic issues and above all, matters of religion (he was a regular reader of, and occasional contributor to, such Roman Catholic publications as *New Zealand Tablet* and *Zealandia* from the 1940s onwards).

In this way, one may observe a definite broadening of the scope of the journals' content from the early 1960s as music ceased to claim Griffiths' primary interest.

Another general trend concerns the changing period of time covered by a single scrapbook. Taking into account the variations due to the diverse nature of the scrapbooks purchased by Griffiths for his diary-keeping purposes,²⁰⁸ it seems that the rate at which each book was filled increased over the years, moving from a span of three years for the first one to a matter of several months by the mid- to late 1960s. Indeed, this increase is indicated by the fact that the final twenty-five years of his life - his retirement years - are covered by more than 50 of the total number of books.²⁰⁹

Whether Griffiths envisaged the impact of his Papers on posterity from the outset, or whether they merely represent the personal diary of a meticulous and methodical mind is not certain. However, he undoubtedly intended, and indeed desired, others to study and read it judging by particular entries written by him. In one journal, for example, he apologizes to the reader for the inferior quality of the glue. Overall, the nature and frequency of his annotations suggest an eagerness to share, illuminate and explain.

Without doubt, the Vernon Griffiths Papers are unique and invaluable; they provide as well preserved and comprehensive a single collection of personal papers of a musician for the period as one might find deposited in an archival library and which are accessible to researchers. Furthermore, it is unlikely that such a collection will ever be replicated, given the prominence of the telephone in today's world of communication, both for business and personal use.

²⁰⁸ They range in length from less than 30 pages to more than 160 pages.

²⁰⁹ No doubt, relief from work pressures and responsibilities gave him increased time for other activities, including reading and letter writing, from the time of his retirement in 1961.

2.5 Recorded sound archives

In concluding this section, mention must be made of one further source of information relating to the work and life of Vernon Griffiths - namely, recorded sound archives. Comprising cassette tapes and phonograph records, the material falls into two basic categories:

- (a) interviews with, or talks about, Griffiths covering aspects of his life story and his career as an educator and a composer; and
- (b) prepared talks by Griffiths on various topics relating to music including the brass band, folk music and the establishment of the National Orchestra.

Apart from one cassette recorded by Griffiths' widow, the material is housed at the Radio New Zealand Sound Archives,²¹⁰ and as source material, is not readily accessible for public use.

In general, items in the first category yielded information of greater value and significance for the purposes of this study given that they focus on Griffiths himself. Some concentrate solely upon his work in the area of composition, providing short examples of his music in a number of styles interspersed with brief explanatory comments.²¹¹ More helpful were the interviews with Griffiths that support and supplement biographical data and a number of specific philosophies and beliefs already gleaned from the Vernon Griffiths Papers. In this regard, four examples may be mentioned.

The tape of his recollections of life in England (1979) and the "Looking back" interview with Helen Holmes (1980) provide factual material as well as anecdotes of a more personal nature. Owen Jensen's interview (1968) concentrates on Griffiths' work as a composer, discussing his role within New Zealand and underlining factors which shaped some of his basic attitudes to life. Insights into Griffiths' work as a music educator are revealed in the interview with John Ritchie (1960s) as he discusses the various decisions which marked the major points in his career and offers explanations regarding his initial invitation to New Zealand and the subsequent difficulties experienced with the Education Department.

²¹⁰ The Sound Archives were housed at Timaru until 1992 when they were relocated to Christchurch. A full listing of the recorded archives used in this study is located in Appendix V.

²¹¹ Of particular note are: Programme of music by Vernon Griffiths (1961), Owen Jensen's profile of Vernon Griffiths, Programme two (1968) and the CANZ programme of selected works by Vernon Griffiths (1980).

It is worth noting that each of these four items was produced after Griffiths had retired, two when he was an octogenarian. In the latter instance, this does undermine the value of the material to a certain extent, given that the accuracy of the factual details may be questioned in some instances. However, this is counterbalanced by the wider perspective gained in his twilight years as he reflects upon the times past and identifies the most critical and important points in time, decisions made and lessons learned. Ideas and attitudes that he highlights at this later stage of life are likely to have been those that had the most significant impact on him. One such idea concerns his relationship to people: he felt a particularly strong sympathy with the "common man", with the mass of people who were involved in the struggles, trials and triumphs of daily life, whether it be in the mines, the factories, the fields or on the battlefield. He had a respect and love for people of all classes. This influenced his compositional style as he wrote music with the amateur performer in mind and drew upon the music of his own heritage, the "people's music", for inspiration.

3.

THE LIFE OF VERNON GRIFFITHS (1894-1985)

I: 1894 - 1933

Read no history: nothing but biography, for that is life without theory. (Disraeli)

In order to gain a fuller understanding and appreciation of an individual's personal philosophy and beliefs, some knowledge of the events and circumstances that shaped his or her life is imperative. Given that, to date, there is no in-depth biography of Vernon Griffiths in existence, the construction of such an account is the first task of this study.

This résumé will cover Griffiths' life up to the time of his retirement in 1961. It will be divided into four sections based on his work as a music educator: the first thirty years (1894-1926), the first Christchurch appointment (1927-1933), the Dunedin years (1933-1942) and Canterbury University College (1942-1961). These periods correspond to the various stages in his career, each evincing a change in his living situation as well as a shift in the focus of his work and interests.

Material for these biographical chapters has been drawn primarily from the Vernon Griffiths Papers [VGP], thus basing this account of Griffiths' life on writings and documents that he himself collected and preserved as his own record.¹ It is supplemented by Griffiths' own reminiscences of his early life and career recorded on cassette tape (as listed in Appendix V), and interviews with his widow Daphne Griffiths and his former colleague Emeritus Professor Sir Frank Callaway. Also of some assistance was correspondence of a personal nature from Griffiths to Callaway (held in the latter's possession and listed in Appendix V) which reinforced Griffiths' public statements and opinions, and sometimes added further illumination of, and greater emphasis to, specific matters.

¹ Only direct quotations, points which require further expansion and information of a specifically factual nature have therefore been referenced.

3.1 The first thirty years (1894-1926)

Thomas Vernon Griffiths was born on 22 June 1894 in West Kirby, a coastal town on the Wirral Peninsula in Cheshire. He was the eldest of six children.

His father, John Herbert Griffiths, was a pharmacist and in the first years of Vernon's² life, he owned and operated a small business. However, it was to full-time ministry that he was drawn, and in 1896, he sold his business and moved his young family to Cambridge in order to study at Queen's College. Upon graduating with a Bachelor of Arts in 1900³, he was ordained by the Bishop of Norwich and was appointed deacon at St. Paul's Anglican Church in that city. In 1906 or 1907 he took up the positions of vicar of St. Augustine's and rector of St. Mary's Coslany. During his term at St. Augustine's the family lived at Gurney Court in Magdalen Street, a place particularly remembered by Vernon as being the birthplace of the nineteenth-century prison reformers Elizabeth Fry and Harriet Martineau.⁴

It appears that Mr. Griffiths exercised a very practical form of ministry. Much was accomplished during his term including the re-roofing of the chancel and the addition of a clock in the tower at St. Augustine's. A restoration scheme was implemented at St. Mary's, and breakfast kitchens were set up to feed the poor. Appreciated for his pragmatic outlook, he was also loved for his empathetic and understanding nature:

They had learned to love him because he was so human and he seemed to know the human side of life so well.⁵

In addition to his work in the ministry, Griffiths also took up various teaching positions. He

2 He was christened "Thomas" and it is highly likely that he used this name as a child judging by the letters from friends and acquaintances in England. By the time he arrived in New Zealand he had adopted the form T. Vernon Griffiths, dropping the first initial altogether by the late 1930s. The name "Vernon", his mother's maiden name, was one shared with his two brothers - "Perhaps it was an unfortunate thing to give all we three sons the same second name - and even more unfortunate that the name goes so well with Griffiths. Never mind, old boy, you take it. No doubt New Zealand loves it . . ." (Letter from Jack Griffiths, December 1963, VGP 36:81). Material located in the Vernon Griffiths Papers is noted as follows: VGP *a:b* where *a* is the volume number and *b* is the page number.

3 In 1909, he graduated with a Master of Arts at the same institution.

4 Annotation, VGP 74:36. Griffiths' affinity to Norwich appears to have been very deep. His recollections of the city are vivid and detailed (as at VGP 70:64 where he comments on a street scene in Norwich dating from the turn of the century), and numerous items on historical and contemporary Norwich were sent to him from friends and relatives in England.

5 Presentation to the Rev. J. H. Griffiths. 3000 baptisms in 21 years, [unsourced], [1928], VGP 1:35.

was Science Master at Norwich Grammar School (1918-1925) and master at Norwich High School (1925-1929).

In 1928, he was appointed vicar at Martham in north-east Norwich where he eventually retired.⁶

His wife, Vernon's mother, played an important part in her husband's ministry:

In all his activities he had been helped and encouraged by the unselfish work of his wife, who faithfully seconded his labours in every department of church life.⁷

The one aspect of Griffiths' ministry which had the greatest impact on the young Vernon was his work amongst the slum parishes where he provided breakfasts for children of the poor. Vernon was shocked at the poverty he witnessed:

Mrs. Baldree reminds me strongly of those women in Norwich pre-1914 slums who - with love and pity - battled for their families in circumstances hardly imaginable today.⁸

Its effect on him was deep and permanent; it was cited as being instrumental in his emigration from his home country more than twenty years later:

... [he] shared his parents' anguish at the lot of the poor. A beggar woman crying out on a Norwich street in the early 1900s spurred the young Vernon Griffiths to quit the establishment for New Zealand. ... The impotence he felt as a child, that such appalling misery could become endemic in a so-called Christian nation, was to have a significant impact. It was one reason why New Zealand came to appeal so strongly to the man who would be honoured as music patriarch in his adopted city.⁹

Such exposure to the harshness and realities of life no doubt had a maturing influence on him. However, it did not prevent him from enjoying the normal pursuits and activities of any boy of his age. This included reading the *Boys' Own Paper*, *Comic Cuts* and other similar journals which were "healthy in tone, simple in humour".¹⁰

Vernon attended King Edward VI School until 1910 when it was enlarged to become the City of Norwich School. From 15 September 1910 until 8 April 1913 he was a pupil at Norwich Grammar

⁶ The date of his retirement is not noted in the Papers.

⁷ *Ibid.* Mrs Griffiths' charitable work included involvement with the W.V.S. (Women's Voluntary Services) in Martham during the Second World War.

⁸ Annotation, VGP 67:36.

⁹ "Griff" looks back, *Star*, 30 June 1984: 23. It is difficult to ascertain whether or not this was the primary reason for his emigration. It is likely that it was one of several contributing factors. It is known, for instance, that he was very much opposed to the government of the day in its treatment of striking miners in the early 1920s. Also, the matter of his religious beliefs played a major part in his decision to leave, as will be discussed later.

¹⁰ Annotation, VGP 70:64.

School, seemingly the preferred of the two institutions.¹¹ He was an excellent student, being awarded the Senior Maths Prize (Classical side) and Southwell Prize for Literature in 1911, and the Special Prize for Divinity in 1912. Overall, it appears that education was given a high priority in the Griffiths' household, judging by the levels of attainment of all six children.¹²

Vernon's involvement in the sporting life of the grammar school was extensive. He was Captain of Games and Captain of the Boats, rowing in the Easter term, as well as being Captain of the 2nd eleven in cricket and Captain of the 1st eleven for soccer.¹³

He was appointed Captain of the School and Head of Nelson House, and it seems that he was highly regarded among the staff and his peers alike. Certainly he had a well-developed capacity for making and maintaining friendships, as indicated by the number of people with whom he kept in contact during his lifetime. Two such friends from his school days were Godfrey Prior and Basil Maine.¹⁴

Music featured prominently in his years at Norwich Grammar. Noted for its progressive thinking, the curriculum gave senior students much freedom of choice in the subjects they pursued and this enabled Vernon to devote considerable time to his music study, including piano practice. One or two school concerts were given each term, providing him with the opportunity of performing his own compositions.¹⁵

Music was also an integral part of Vernon's home life. His father owned an American organ, particularly remembered by Vernon for its "sweetness" of tone. The family gathered around it on Sunday evenings to sing hymns and Vernon played extracts from Handel's *Messiah*. Although they

11 Obituary. Thomas Vernon Griffiths, *Chronicle* [University of Canterbury], v.20 n.21, 28 November 1985.

12 While Vernon gained his doctorate in music, his two brothers - John Vernon and Eric Vernon - and his sister Mary became practising medical doctors. His eldest sister Nancy was a school teacher, in charge of Norwich Preparatory School before her marriage, and the youngest child, Dorothy, qualified as a physiotherapist.

13 The exact dates of these terms are not noted.

14 Griffiths and Prior corresponded regularly until Prior's death in July 1977. Maine, it seems, was quite a well-known figure in the Norwich district. Also born in 1894, he was educated at the City of Norwich School. Like Griffiths, he shunned a career in commerce for study at Cambridge University where he was a music and mathematics Master. A varied working life followed, his activities including journalism, broadcasting, acting, composition and musicology, writing, lecturing, criticism and work as an ordained minister. (Basil Maine - man of many parts and talents - dies at 78, *Eastern Daily Press* [Norwich], 14 October 1972: 15, VGP 54:18).

15 This freedom of choice also enabled Griffiths to study specifically towards the entrance examination for the Bank of England.

did not possess a gramophone, Vernon had access to one on which he was able to listen to a variety of music.¹⁶

As regards his musical training, it seems that several factors combined to stimulate his interest in music and encourage his active involvement during his formative years. It is likely that one of these was the influence of the musical life of Norwich Cathedral:

He [Basil Maine] says that it was while listening to the organ and choir at Norwich Cathedral that his own musical growth took place. Vernon Griffiths must have enjoyed that same rich experience; . . .¹⁷

It was from here that he heard the organ voluntaries and the rehearsals of the boys at the choir school for daily Matins. His father took him to the organ recitals and he heard Bach's *Mass in B minor* there. He befriended Dr. Bates, the choirmaster at the Cathedral, and this association influenced his interest in both church and band music.¹⁸

He was also much influenced by the sounds of the street - the calls of the town crier, and the music of barrel organs, Scottish pipers and German bands.¹⁹

His initial inspiration to learn music, according to Griffiths himself, came from hearing the daily practice of Arthur Ward, a senior student at Norwich Grammar School.²⁰ Vernon commenced piano lessons with the organist at his father's church (who also taught his mother concurrently) and these were later supplemented with lessons on the organ.

In 1910, he was awarded the "Bunnett" Organ Scholarship, having been entered by his mother. The two-year tenureship gave him the opportunity to study with Dr. Edward Bunnett, composer and organist of St. Peter Mancroft in Norwich, under the auspices of the Norfolk and Norwich School of Music. He took classes in organ and harmony, the latter awakening his interest in the area of

¹⁶ From a cassette tape of Griffiths' reminiscences of his life in England recorded by his wife on 21 December 1979. Among his early memories, Griffiths also recalled hearing his mother play Grieg piano pieces. ("Looking back" interview with Helen Holmes, tape, 14 November 1980).

¹⁷ Thomas Vernon Griffiths [obituary], *Chronicle* [University of Canterbury], v.20 n.21, 28 November 1985: [2].

¹⁸ Owen Jensen interviews Vernon Griffiths, tape, 16 September 1968. Griffiths also remembered attending a service in the Cathedral on 22 June 1911 (his birthday) to mark the coronation of George V. Four thousand people were present, and he and his sixth form peers were seated in the gallery over the organ loft. (Vernon Griffiths' 80th birthday programme, tape, 22 June 1974).

¹⁹ "Looking back" interview with Helen Holmes, tape, 14 November 1980.

²⁰ Annotation, VGP 18:35.

composition,²¹ and he attended Bunnett's weekly organ recitals in St. Andrew's Hall.

In order to receive tuition on the piano, Vernon earned the necessary money himself. Shared with Ward, lessons were taken under a Mr Mears and brought him into contact with the music of Liszt, Chopin, Beethoven and Cyril Scott.

In 1913, on passing the Bank of England entrance examinations, he joined the staff of the Threadneedle Street branch, London. The hours were long - 9 a.m. to midnight every weekday and on Saturday, and 10 a.m. to 5 p.m. on Sundays - but the working conditions were remembered as being particularly generous.²² During this time, he boarded with his father's brother Tom and family in Woodford in north-east London.

His primary reason for working in London was to earn his own money and utilise it in furthering his musical studies.²³ Drawing on his annual salary of £100, he continued his organ and theory lessons and received tuition in piano from Dr. Markham-Lee. He played piano duets with one of his colleagues at the bank, George Franklin, and at the bank itself it was customary for the male clerks to assemble in the office at midnight on Sunday for the singing of a favourite ditty.²⁴

Another friend from Vernon's Bank of England days was Frederick Wraight. Studying at Cambridge together, they formed a deep and lasting friendship, and contact between them was maintained until the mid-1960s.

During his years spent at Woodford, Vernon was sub-organist at St. Mary's Anglican Church. His recollections years later of his time there provide details:

... the organist was a Mr. Cocks who was also headmaster of a school near that area. The Vicar was a Revd. Mister Saunders. When - after the 14-18 war - I left for Cambridge I was given a number of organ pieces

21 According to his taped reminiscences [see note 16], Griffiths recalled writing a hymn tune and sending it to the journal *Organists & Choirmasters* [Britain] for comment.

22 Vernon Griffiths, But it reminds me . . . [letter], *Music Journal* [London], v.37 n.2, July 1971, VGP 51:49.

23 "Looking back" interview with Helen Holmes [tape].

24 *Ibid.* The words of the ditty were as follows:

"We work all day and half the night
We also work on Sunday
And all the thanks we ever get
Is 'Don't be late on Monday'". (Sung to the tune "Old Hundredth")

(selected by myself) from "Clergy, Choristers and other friends." Fred Wraight arranged it all I think.²⁵

When the war broke out in 1914, Vernon (aged 20 years) enlisted under the Derby Scheme and, being under orders to continue with his bank duties, waited until he was called to active training and service. It seems that this call came in 1915. From the Artists' Rifles he was sent to the Officer Training Battalion at Purbright and from there, went as a Commissioned Officer to the Notts & Derby Regiment on the Lincolnshire Coast.

As officer in command of a platoon in France, he faced the daily ordeals of life in the trenches where death was a constant threat. It was an experience which served to sharpen his faith.²⁶ Hospitalised after a gas shell landed in the dugout, he was invalided home.

In his spare time in the army dug-outs, Vernon read Dr. Charles Vincent's book *The brass band and how to write for it* (1908). He was given opportunities to score for military bands in France as well as brass bands on Church Parade in Lincolnshire. He also worked on his composition.

It was during his hospitalization that the war ended, a day he recalled vividly:

The only other thing like it [1981 Telethon] in my experience was the afternoon of the 1914-18 Armistice Day in London - the first time I was allowed out from hospital for a brief period & experienced great difficulty in getting back.²⁷

Following his recovery, Vernon was assigned to Home Service, working in the Army Educational Service. He was sent to Roker Camp where he taught elementary arithmetic, a subject in which he had little interest and ability. After being demobilized he returned to the bank for a further year.

As regards the future, his personal goals were clear in his mind during this time:

Although his family background was steeped in medicine, the young Vernon Griffiths had one burning desire. "I just wanted to be a musician, preferably a university musician."²⁸

And his hopes were fulfilled. Winning an organ scholarship at Cambridge, he was enrolled as a full-time adult student (in his mid-twenties) from October 1919 to June 1922, serving as Organist

²⁵ Annotation, VGP 73:88.

²⁶ "Griff" looks back, *Star*, 30 June 1984: 23.

²⁷ Annotation, VGP 77:18.

²⁸ "Griff" looks back, *op. cit.*

and Master of the Choristers at Pembroke College following his tenure as Organ Scholar.²⁹

Much was expected of the students there and the standard of admission was high, most of the students having won organ or choral scholarships or previously undertaken study at the Royal College of Music or similar institutions.³⁰ Evidence of practical musicianship had to be shown by way of composition, accompanying or conducting, and participation in College choral and orchestral groups. Regular attendance at concerts was required.

During the years spent at Cambridge, it appears that Griffiths worked tirelessly, both in his own studies and in his capacity as a practising musician. For instance, he composed for, and conducted, local groups and presented a series of organ recitals, including one for composer Alan Gray.³¹ As Frederick Wraight commented:

Your amazing & dynamic energy[,] staying power was a constant source of admiration to me.³²

Noted composer and educationist Sir Charles Stanford, Professor of Music at Cambridge from 1887, was among his teachers, giving "occasional composition sessions".³³ His regular tutors were Professor Charles Wood ("a scrupulous stylist"³⁴) and Dr. Cyril Rootham, a man who he admired³⁵ and from whom he received private tuition in composition.

The Bachelor of Music degree was examined in two parts, the first being sat in the first year of

29 In hindsight, Griffiths cites several factors that attracted him to Cambridge University: his father had himself studied there; it was recommended by his first organ teacher, Dr. Bunnett; he considered the teaching staff, which included Stanford, Rootham and Wood, to be of a high calibre; and it had a proven record for musical excellence, being the university of such musicians as John Bull and William Boyce. (Interview with John Ritchie, tape, [1960s]).

30 Then and now [notes for speech at a meeting of the Union of Graduates in Music], [July-August] 1974, VGP 59:33.

31 *Ibid.* Alan Gray (1855-1935) attended Trinity College, Cambridge (LLB 1877, LLM 1883, MusB 1886, MusD 1889). From 1892 until 1930 he was organist at the college, succeeding Stanford. He was also conductor of the Cambridge Musical Society until 1912.

32 Letter from F. Wraight, 5 December 1948, VGP 15:7.

33 Then and now, *op. cit.* [see note 30].

34 "Griff" looks back, *Star*, 30 June 1984: 23.

35 This is implied in a letter from Jasper Rootham [son of Cyril Rootham], 16 November 1968, VGP 45:32. According to Griffiths, Rootham was the "driving force" behind music at Cambridge. ("Looking back" interview with Helen Holmes, [tape]).

study and the second in the third year.³⁶ Conditions were strict for "failure in one paper or test meant failure of the whole. But permission could be obtained to sit again - the whole of Part I or Part II as the case might be."³⁷

Griffiths' personal dedication to his studies and his degree of conscientiousness is reflected in his achievements, for after little more than two and a half years, he had gained both a Bachelor of Arts in History (1921) and a Bachelor of Music (1922).³⁸ He graduated as a Master of Arts in 1926.

In addition to his other responsibilities, Griffiths was also assistant to the Headmaster of St. John's College, the Revd. Mr Senior, for a period of time, being involved in the training of the choristers. One student who made a particularly favourable impression on him was Head Boy of the choir school, Leonard Tingey, a student in whom he recognized great potential as a composer. Tingey corresponded regularly with Griffiths from 1967 to 1982, dedicating one of his piano compositions to him.³⁹

Two other students mentioned by Griffiths in later years were colleagues Armitage (pseudonym "Noel Gay") and Patrick Hadley. An organ scholar at Christ's College, Armitage was remembered as being "a brilliant organist, choir trainer, and composer of clever 'light' music".⁴⁰ Hadley, whose father was Master of Pembroke while Griffiths studied there, was also to gain his doctorate in music and eventually took up the positions of Professor of Music at Cambridge (1946-1962) and Professor of Composition at the Royal College of Music (1925-1973). It seems that Griffiths had much personal involvement with him and his family while at Cambridge:

(. . . I was (first) Organ Scholar then Organist and Master of the Choristers). Patrick ("Paddy") and his parents were very good to me with unforgettable kindness; . . . ⁴¹

³⁶ According to Griffiths' notes, it seems that candidates were examined in counterpoint, orchestration, composition and keyboard skills, in practical, written and viva-voce tests. Composition, for example, consisted of two three-hour papers. The first involved writing a choral movement with a sketched accompaniment. In Griffiths' case, he wrote a Gloria from a Mass in Latin, accompanied by organ. The second paper entailed writing a piece for orchestra - "Stanford's idea that, given a week to 'polish up', publishing standard would be reached." (Then and now [notes for speech at a meeting of the Union of Graduates in Music], [July-August] 1974, VGP 59:33).

³⁷ Then and now, *ibid.*

³⁸ As a concession for wartime service, returned servicemen were allowed to complete three-year degrees in two years.

³⁹ A copy of this manuscript is located at VGP 80:35.

⁴⁰ Annotation, VGP 24:52.

⁴¹ Annotation, VGP 81:1.

All in all, the time spent at Cambridge was enriching and valuable, and not without its unforgettable moments:

"Cambridge was a wonderful place to be," Dr Griffiths recalls. As organist, he had a memorable final rehearsal of Holst's "Hymn of Jesus" ("between you and me, I prefer Holst to Vaughan Williams") for a Cambridge concert. It was one of the few works in which the organ was not[sic] treated as part of the orchestra. However, the organ was not tuned to the orchestra as he discovered when he put the first chord down. It was horribly out of tune. But the show went on - he played the pedals only, leaving the manual part to the orchestra.⁴²

Although he was offered a full-time position at Pembroke College after attaining his degree, Griffiths decided to pursue a career in school teaching.⁴³ It was here that he felt he could make the most significant contribution as a musician, seeing the school, as he did, as a nursery for music-making in the home, industry, the wider community and rural areas. So it was that in 1922 he took up the position of senior music master at Downside School in Somerset near Bath, a Catholic school attached to an Abbey.

From the outset, he set about to improve the standard and range of musical activities. Senior and junior choral societies were formed; the size of the school orchestra was notably increased and much was expected from the students involved:

The Orchestra is scarcely recognisable: its numbers have swelled in a most wonderful manner - owing to Mr Griffiths' and Mr. Richardson's splendid efforts. The Junior School also are taking energetic steps to be able to qualify for membership. We look forward to some remarkable performances in the course of the term, and we shall not be disappointed if we can judge from the zeal and assiduity of the practices.⁴⁴

Progress was noted in school singing, the repertoire ranging from liturgical plainchant to popular contemporary songs.⁴⁵ Opportunities were available for students to enter examinations of the Associated Board of the Royal Academy of Music and the Royal College of Music, and performances by visiting musicians were welcomed and appreciated.⁴⁶

Griffiths wrote light-hearted plays and operettas for school use, collaborating with other staff

⁴² "Griff" looks back, *Star*, 30 June 1984: 23.

⁴³ He was offered the position of organist, choirmaster and chaplain at Pembroke College. ("Looking back" interview with Helen Holmes, [tape]).

⁴⁴ [untitled report], *Raven*, December 1922: 50.

⁴⁵ *Ibid.*

⁴⁶ [untitled report], *Raven*, December 1922: 51, 102-103.

members⁴⁷ as well as one of his students, Hubert van Zeller.⁴⁸

Overall, it seems that the musical life of Downside made great strides under Griffiths' direction and guidance, and his work was greatly appreciated:

Mr. Griffiths with the help of Mr. Richardson and Miss Jacobi, has done wonders to heighten the musical appreciation and develop the musical capabilities of the School. By means of the Upper and Junior School Choral Societies, he has initiated many into the mysteries of part-singing, a feat which except on rare occasions has for a long time been confined to the Choir. In the singing of the School generally, a clearer and firmer tone is noticeable. The Orchestra too, is showing , a phenomenal vigour, and the number of its members has swelled enormously. There was a record in the number of concerts produced last term, and also in the quality of the performances. The first was held on November 1st . . . But this concert was rough and ready compared with the one given at Prize-giving, where all the items had been rehearsed to the finest pitch of perfection, . . . ⁴⁹

In charge of the Abbey music and a member of the school's music staff was one Dom Thomas, a man whom Griffiths particularly admired:

[He was] a friendly man, a gifted composer of music with distinctive originality, a good choir-trainer, organist and pianist.⁵⁰

Overall, the monks had a profound influence on Griffiths in their devotion and godliness, and his spiritual beliefs were challenged:

The Downside monks were certainly men of learning & piety; no wonder you were impressed by them . . . ⁵¹

Indeed, Griffiths' motives for working at Downside were based on his desire to learn more about Catholicism. He had long been interested in the Catholic faith and he wanted to have closer contact with its adherents:

After graduating at Pembroke College, Cambridge, I went to Downside as Senior Music Master. I was not a Catholic then but applied for the Downside appointment because I wanted to live with Catholics and know something of their way of life. I found it a truly great School and was tremendously impressed by all I heard and saw.⁵²

⁴⁷ House performances, *Raven*, April 1923: 126-129.

⁴⁸ Van Zeller later took up a teaching position at St. Gregory's School in Downside and wrote two books about his experiences, entitled *Willingly to school: a study in unceremonial portraiture* (London and New York, Sheed & Ward, 1952) and *Downside by and large: a double fugue in praise of things lasting and Gregorian* (London and New York, Sheed & Ward, 1954). Griffiths collaborated with van Zeller on another operetta after he left England (1954 - 1956). Unfortunately the score was destroyed in a fire at the school and the work was never performed.

⁴⁹ Music, *Raven*, April 1923: 129-131.

⁵⁰ Annotation, VGP 62:66.

⁵¹ Letter from Father Bernard O'Brien, 19 August 1979, VGP 73:94. See also untitled article [author unknown] on Benedictine monk and historian David Knowles at VGP 74:12 (*New Zealand Tablet*, 31 October 1979) which makes reference to the influence of the Downside monks on Griffiths.

⁵² Annotation, VGP 62:66.

Griffiths was so affected by what he witnessed there that he decided to convert to Catholicism. However, the severity of his family's reaction caused him to temporarily lay aside his plans. He left Downside and took up a new position, this time in an Anglican school:

At the end of the year [1923] I made up my mind to become a Catholic. The upset amongst my family and friends was so great that - weakly - I could not face the change then and could not go on at Downside. So I resigned and was appointed to a similar position at an Anglican School, St. Edmund's, Canterbury, (England) which had already a very good musical tradition.⁵³

Griffiths was welcomed to St. Edmund's School in December 1923. It was a school in which music was given a high priority, enabling him to develop and put into practice his ideas regarding the effective teaching of music in schools. He immediately set to work, his initial efforts tending to concentrate on choral music-making. According to his own account of the musical activities in that first year, he altered the chapel choir's repertoire slightly, in line with "the trend of modern musical opinion".⁵⁴ In effect, this meant the use of liturgical music by predominantly British composers with the inclusion of contemporary works by the likes of John Ireland, Charles Wood and Walford Davies. While providing music for the school services, members of the choir also assisted the Choir of Westminster Abbey at the Triennial Festival Evensong and participated in the 1924 Choir Festival organised by the Diocesan Choral Union.

During his first term at St. Edmund's, Griffiths established a school choral society. The group gave a concert at the end of that very term, and no doubt, the pleasing results attained played a large part in encouraging the production of two musicals in December 1924, *Cox and Box* by J. M. Morton and Gilbert and Sullivan's *Trial by Jury*. The concert was a great success, earning much praise, both generally and for Griffiths himself:

This number contains an account of another event of some interest, the highly successful production of "Cox and Box" and "Trial by Jury," which was a credit to all connected with it, and especially encouraging as an indication of the musical capabilities of the School.⁵⁵

Let it be said at once that the Entertainment set before the audience on the 12th December was by no means mediocre. It was excellent all through, well organised, and produced with that attention to detail so often lacking in an entertainment of this kind, which reflects the greatest possible credit on all concerned. . . . The Orchestra itself calls for the warmest praise and reflected the utmost credit on the Conductor, Mr. Vernon-Griffiths[sic], to whom, of course, was due a lion's share of the success of the whole production. [*Trial by Jury*]⁵⁶

⁵³ *Ibid.*

⁵⁴ The year's music, 1923-1924, *Cos*, v.23 [n.?], October 1924: 258.

⁵⁵ Editorial, *Cos*, v.23 n.12, February 1925: [?]

⁵⁶ Choral and Dramatic Societies. "Cox and Box" and "Trial by Jury." By an Old Boy, *Cos*, v.23 n.12, February 1925: 293.

In 1924, the syllabus of Trinity College of Music was adopted by Griffiths as a basis for instrumental work at the school. As stated by him, the scheme ensured "a thorough grounding in whatever branch of music the student requires",⁵⁷ and work was tested in the College's annual examinations. Initially, interest was confined to the piano and organ but by the end of 1925, candidates were also entered for examinations in violin and clarinet.

According to Griffiths, the comprehensiveness and depth of training which the Trinity College syllabus naturally encouraged stood as the primary reason for its use within St. Edmund's:

The fundamental reason for starting this Scheme is that it is only worth while to study Music if there is a real intention to study it thoroughly. . . . Whatever the ambition, thorough training is the only road. And this thorough training is provided by the Trinity College Scheme, including the Annual Examinations. Is it not better to make certain of ultimate proficiency by taking the Course than to waste valuable early years aimlessly straying along the paths of the mediocre in music and reaching no goal in the end?⁵⁸

By the time of his departure from the school at the end of 1926, the Trinity College scheme had become a permanent feature of music-making there with more than half of the 160 pupils learning an instrument. Moreover, in 1926, the presentation by the Governors of a complete set of brass instruments to the school coupled with the availability of woodwind players enabled the establishment of an orchestra of the nature of a military band, the first such group of its kind. The non-musical benefits envisaged for its members were readily acknowledged:

It is recognised that School Music should be primarily of a social and corporate nature rather than merely the recreation of individuals.⁵⁹

Work with the school choir continued. End-of-term concerts, featuring the production of operettas including Griffiths' own *Pirate Gold*, were organised and a new scheme of House concerts was inaugurated whereby each of the school's four houses presented its own programme of entertainment. New music was continually added to the repertoire of the Chapel choir and performances were given for special services.

At the end of 1925, another Gilbert and Sullivan musical, *Iolanthe*, was produced. Much of the success of the event was attributed to Griffiths' qualities as a teacher and orchestrator, in addition to

⁵⁷ Trinity College of Music, *Cos*, v.23 n.12, February 1925: 296.

⁵⁸ Trinity College of Music. Examinations, *Cos*, v.25 n.6, February 1927: 169.

⁵⁹ The School Orchestra, *Cos*, v.24 n.5, October 1926: 121.

his energy and drive:

Only those who took part can have any conception of the enormous amount of work which devolved upon him. Not only did he train the principals and chorus with that skill, patience, and tact which we have learnt to expect of him, but he also wrote all the orchestral parts himself - a stupendous task - and in the face of constant setbacks, succeeded in working up the orchestra to a very high level. . . . I am glad to have this opportunity of paying a tribute to Mr. Griffiths' masterly musicianship and boundless enthusiasm.⁶⁰

During his term of employment at St. Edmund's, Griffiths established close relationships with particular students and it was a common practice for him to invite them to his study for tea. Indeed, he continued to receive letters from former students until the early 1980s.⁶¹

Summer holidays were spent at Morecambe with the Milner family and Griffiths composed music for their music-making sessions.⁶² He also stayed with the Stephens family at various times, the three oldest sons attending St. Edmund's while he was teaching there.⁶³

Another pupil of the school was Ernest Heberden, Secretary and Director of Examinations for Trinity College of Music from 1964 until his retirement in 1981.⁶⁴

Firm friendships were established with members of the staff:

Dear Griff., This mode of address was I believe the usual one in the days when Kedge, Hollingworth, you and I used to congregate in the music room late on Saturday evenings for uproarious improvisations of opera etc. . . . What glorious times we had when we were able to "let our hair down" at the end of the week.⁶⁵

and the general atmosphere of the school was remembered as being particularly positive:

I think that was the marvellous thing about St. Edmund's School - the friendliness between members of the staff and between staff & boys. It was a happy place.⁶⁶

Griffiths' decision to resign from his position at the end of 1926 was greeted with dismay and a sense of impending loss from his colleagues. In an appreciation of his work, published in the school

60 "Iolanthe", *Cos*, [v.24] [n.?], February 1926: 69.

61 Griffiths received letters from seven former pupils during the period from March 1938 to December 1981, and in 1937, he was visited by an Old Boy in Dunedin (according to correspondence from Griffiths to Callaway, 27 December 1937).

62 Letter from Edward Milner, 19 June 1960, VGP 31:72.

63 Annotation, VGP 66:7. The original manuscript of a song written for the Stephens' family accompanies Griffiths' entry. It was, in fact, at Mrs Stephens' suggestion that Griffiths took up the Training College appointment in New Zealand (Griffiths' reminiscences [tape]; "Looking back" interview with Helen Holmes [tape]).

64 Annotation, VGP 66:7.

65 Letter from A.D. MacDonald [colleague at St. Edmund's School], 26 April 1974, VGP 58:27.

66 Letter from MacDonald, 12 December 1979, VGP 74:49.

magazine of February 1927, the attributes for which he was much admired were outlined:

His great musical ability, his tremendous energy and vitality, and his invincible sociability are well-known to all of us, while his positive achievements are equally outstanding. . . . In all that he did Mr. Griffiths was actuated by one motive - the desire to give all that was best in him to the service of the School.⁶⁷

Bearing in mind the decision Griffiths made three years earlier regarding his conversion to Catholicism, it may be that his desire to carry this through had grown to such proportions that he felt he could no longer stay in England. Certainly the influence of the Downside monks remained with him:

Roberts said you thought I had not written to you because you had become a Roman Catholic. This is not so. I was not surprised, as I had always had the feeling that the Abbot of Downside had had a great influence on you.⁶⁸

Whatever his motivation, it seems that the decision to leave the school was an extremely difficult one:

His feeling for the School was something much deeper than mere affection, and it is no exaggeration to say that to him leaving England was a trifling thing compared with leaving St. Edmund's. I cannot better conclude than by quoting Mr. Griffiths' latest words, received only a few days ago. "It has been a wrench leaving St. Edmund's; much harder than I can say. You can understand how often I have thought of the boys and the masters since I left them all; and you can understand with what deep affection I wish you all a very happy and successful term to start a very happy and successful year."⁶⁹

3.2 The first Christchurch appointment (1927-1933)

Now aged 32, Griffiths left St. Edmund's School, and the Home country itself, upon being appointed lecturer in music at Christchurch Training College.⁷⁰ The chance to work within such an institution was certainly an attractive one because it presented him with the opportunity of sharing and disseminating the ideas and methods that he himself had put into practice during the last five years. It was at this level - teaching the future teachers - that he believed he could be most effective,

⁶⁷ Mr. Griffiths - An Appreciation, *Cos*, v.25 n.6, February 1927: 165. This was presumably written by another member of the staff, the author only being identified by his or her initials.

⁶⁸ Letter from Rev. Ronald Stephens, November 1969, VGP 47:19.

⁶⁹ Mr. Griffiths - An Appreciation, *Cos*, v.25 n.6, February 1927: 165.

⁷⁰ This was the precursor to the present day Christchurch College of Education. It was known as Christchurch Training College until 1956 when it changed to Christchurch Teachers' Training College, this being shortened to Christchurch Teachers' College by 1960. It was given its present title in 1989.

and in order to realise the opportunity available, it seems that he had few hesitations in leaving his native land. Indeed, as discussed earlier, several factors "pushed" him away from England.⁷¹

The position itself was newly-created, the result of pressure from the Supervisor of Musical Education, E. Douglas Tayler.⁷² Facing a task of mammoth proportions, he urged that lecturers be appointed at each of the four Training Colleges in order that an improvement might be effected in the standard of music teaching nationally by improving the teachers' own competence in music.⁷³

When the position of music lecturer at Auckland Training College was advertised in England, Griffiths was among the applicants.⁷⁴ He was unsuccessful, the job going to Horace Hollinrake⁷⁵ who was selected by a London Committee which included Sir James Allen and Sir Percy Nunn.⁷⁶ It seems, however, that Griffiths was the committee's second choice, and when offered the corresponding post at Christchurch, he duly accepted.⁷⁷

Sailing aboard the *S.S. Rimutaka*, he left England in December 1926 to begin a new life in the outlying colony of New Zealand. During the journey his musical abilities were fully utilized as he collaborated with another passenger, retired Rear-Admiral and author R. N. Lawson, in the creation of a comic opera as part of the shipboard entertainment. And it was well received:

... Mr Griffiths and Admiral Lawson put their heads together, and produced "Unable Seawomen," as the feminine opposite of "Able Seamen." Admiral Lawson wrote the libretto, and Mr Griffiths set it to music. With a clever electrician among the officers, to provide the necessary stage and lighting effects, and a little ingenuity in dressing the amateur actors unearthed from among the passengers, the comic opera was a great success.⁷⁸

It was early in February 1927 that Griffiths arrived in Christchurch, the city where he spent all

71 "Griff" looks back, *Star*, 30 June 1984: 23.

72 The circumstances surrounding Griffiths' appointment will be discussed more fully in Chapter 7.

73 According to Griffiths, it was the solicitude of Sir James Parr for school music education which led to the engagement of Tayler and the four training college lecturers.

74 "Looking back" interview with Helen Holmes, [tape]. Griffiths had, in fact, been among the applicants for the position of Supervisor of Musical Education to which Tayler was eventually appointed.

75 Like Griffiths, Hollinrake was also a Cambridge-trained English musician.

76 Jansen, *The history of school music*: 73.

77 In Griffiths' opinion, the London committee sought a man whose beliefs were in sympathy with those of the likes of Walford Davies, Cecil Sharp and Gustav Holst: someone who believed that culture is rooted in everyday life and enshrined in folk song and dance, who believed in the musical heritage of the British race, and who was willing to work amongst the "common" people (Interview with John Ritchie, [tape]). It may be assumed that Griffiths believed himself to possess such attitudes, which accounted for his appointment (in his estimation).

78 Comic opera on shipboard, *Sun*, 3 February 1927: 8.

but nine years of the remainder of his life. Interest in his arrival was high with reports and interviews appearing in the three local newspapers,⁷⁹ and he was warmly welcomed to the colony:

The arrival of the first Director of Music in the schools of Canterbury is a temptation to employ such large phrases about new epochs and dawn and heralds and horizons as would only embarrass Mr Griffiths; and, in fact, the occasion is not one for that kind of swelling imagery, but for a plain statement that he is very welcome and that much is hoped from his work among us.⁸⁰

While hopes were high regarding his influence on the quality of music education in the area's schools, he was warned to expect some opposition from those who questioned the very presence of music in the curriculum:

Teachers have been anxious to learn, in order to teach; and Mr Griffiths will find that what he has to overcome is not active hostility to music as an essential part of education, but lingering scepticism, misunderstanding, and devotion to false gods. . . . people think of education as practical instruction in certain subjects, in general those of direct vocational and commercial value, and think of (say) literature, art, and music as "extras." They approve of these as adornments or frills, which could without real educational loss be ignored, but which, for indefinite reasons, for fun or fancy or to please old Nancy, it is nice to include in the curriculum.⁸¹

For his part, Griffiths appeared to be very optimistic about the opportunities that awaited him in his work:

From St. Edmund's School, Canterbury, England, there arrived in Christchurch to-day, smiling and optimistic, Mr T. Vernon Griffiths, who will be musical director of schools in the Canterbury Education Board's district.⁸²

Bringing with him a keen admiration of what Christchurch has achieved already along musical lines, and an intense enthusiasm for his new duties, combined with a charming personality, Mr T. Vernon Griffiths, M.A., Mus.B.(Cantab), L.Mus.T.C.L., arrived this morning from England, . . . ⁸³

Fundamental to the scheme which he proposed to introduce in the local schools was the participation of children as part of a team in both choral and instrumental activities:

"I propose to get going here a scheme, much the same as that which I had operating in England, . . . That is, I would like to get the boys and girls interested in music in the team spirit, and not from any individualistic tendencies. I want to see them working through the medium of choral societies and orchestras in the schools. . . . I would like to see attention paid, not only to vocal training, but also to training in orchestral music. . . . I think the place to start is in the schools, not only with stringed instruments, but with wood-wind and brass instruments, too."⁸⁴

The scheme was firmly grounded in practical music-making:

⁷⁹ These were *Lyttelton Times*, *Sun*, and *Press*.

⁸⁰ Music in schools, *Sun*, 5 February 1927: 14.

⁸¹ *Ibid*.

⁸² Would like to see the team spirit. Musical director of schools arrives in Christchurch, [unsourced], [February] 1927, VGP 1:3.

⁸³ Music in schools. New director arrives. Many fresh methods. Work will be interesting, *Sun*, 3 February 1927: 13.

⁸⁴ Would like to see the team spirit. Musical director of schools arrives in Christchurch, *op. cit*.

He [Griffiths] thinks, however, that the teaching of appreciation of music must logically follow a little practical work. "First, the pupil must have some experience of actually doing something, . . . and then his interest in lectures with the aid of gramophone records, which provide a splendid variety of the best music, will be the more acute."⁸⁵

The study of music was intended to be pleasurable for those involved, evoking an interest which would continue into adulthood:

He believes in children being taught to regard their musical studies as pleasure, and as something to benefit them in after-life - not as mere lesson.⁸⁶

"I propose to work on fairly broad musical lines, with the idea that, when children grow up, they will be sufficiently advanced in music to become members of musical societies, and to augment orchestras. We find so often that amateur musicians think that they are a race apart, whereas it should be just the reverse. The average man should have a smattering of musical knowledge, for his own pleasure."⁸⁷

Details of his philosophy regarding music training will be more fully discussed in later chapters.

As lecturer in music at Christchurch Training College, Griffiths was responsible for the musical training of its students. It was his duty to prepare them as effective teachers of music in the classroom situation. His musical outlook, as expected and, indeed, desired by his employers, was thoroughly English:

Mr. Griffiths also comes to his work thoroughly well prepared to train students along the lines adopted in the English schools.⁸⁸

However, his duties extended well beyond the boundaries of the Training College, for, in conjunction with his lectureship, he was also appointed Director of Music in Schools in the Canterbury District.

He made visits to outlying parts of the district in order to participate in in-service training courses for teachers, giving lectures and presenting practical demonstrations. In 1928, for instance, he delivered a lecture in Timaru entitled "Music in the future" as part of a refresher course for South Canterbury teachers. He opened with a brief history of the development of English music since the seventeenth century and gave some practical advice on the effective teaching of music in the school and home environments. The address incorporated vocal items and it was preceded with a display of

⁸⁵ Music in schools. New director arrives. Many fresh methods. Work will be interesting, *Sun*, 3 February 1927: 13.

⁸⁶ Musical snobs. And the ordinary man, *Press*, 4 February 1927: 2.

⁸⁷ Music in schools. New director arrives. Many fresh methods. Work will be interesting, *op. cit.*

⁸⁸ Report by the Principal of Christchurch Training College [J. E. Purchase] for the year December 1927, *Appendix to the Journals of the House of Representatives*, 1928 - E-2: 51.

folk-dancing.⁸⁹ Shortly afterwards, similar work was done in Greymouth.⁹⁰

In addition, contact was maintained with the three other training college lecturers⁹¹ although the degree of its regularity is not noted in the Papers.

The task which Griffiths faced in supervising and guiding the course of music in every school in the district was a mammoth one. Being impossible for him to visit each school individually he utilised other means of disseminating his ideas and suggestions. Each year it was his practice to issue a list of musical resources suitable for use at the pre-school, primary and secondary levels. This list included individual songs, collected works, operettas and textbooks. In a local inspectors' circular of June 1932 entitled "Music in schools", detailed notes on sight reading, voice training and the treatment of "drones" were supplied by Griffiths. It appears that this endeavour was well received by the Education Department:

In acknowledging receipt of a copy of the circular on music in schools, Mr Lambourne writing for the Director says "The Dep^{mt} wishes to compliment you on your effort to raise the quality of the singing in the schools and feels sure that the circular will have a very stimulating effect upon the teachers. I hope that you have been successful in getting the Secondary Departments of District High Schools to include Music and Art as part of their curriculum." As the essential part of the said circular is yours I think you are entitled to know how pleased the officers of the Dep^{mt} are with it.⁹²

Meanwhile, Griffiths' work at the Training College continued. He set up the Training College Musical Society, a group which engaged in both choral and instrumental music-making. Regular operatic performances were given, the productions including Gilbert and Sullivan's *The Pirates of Penzance* and *The Toreador* by Caryll and Mockton. As in Britain, Griffiths' energy and skill in organising such ventures did not go unnoticed:

The success of this [production of *The Pirates of Penzance*] was entirely due to the untiring efforts of Mr T. Vernon Griffiths, whose patience and interest in the work proved to be a source of inspiration to the members at all times.⁹³

89 "The New Music." A unique lecture. By Mr. T. Vernon Griffiths, M.A., Mus. Bac., [unsourced], 11 May 1928, VGP 1:40; Music in the future. Address by Mr T. V. Griffiths. New methods of training, [unsourced], 11 May 1928, VGP 1:41.

90 Refresher course. This week's lectures. . . . Music, [unsourced], [May-June] 1928, VGP 1:42. It is known from correspondence between Griffiths and Callaway that he also ventured further north to Nelson in December 1931-January 1932, to participate in a Teachers' Summer School.

91 For example, a Conference of Training College Lecturers in Music was planned for 20-22 May 1930 in Wellington [memorandum at VGP 2:21].

92 Memorandum from A. McNeil, Senior Inspector of Schools (Canterbury), Christchurch, 25 June 1932, VGP 2:63.

93 Choral Society, *Recorder* [Christchurch Training College], [August-October] 1930, VGP 2:30.

Within the hierarchies of the Training College and the Education Department it seems that Griffiths' achievements both as lecturer in music and director of school music were well-recognised and appreciated:

During the year the musical instruction in Auckland and Christchurch Training Colleges has been placed on a sound footing under Mr. H. Hollinrake, Mus. Bac., and Mr. T. Vernon Griffiths, Mus. Bac., respectively. Both these gentlemen are doing admirable work with the students.⁹⁴

The music classes have also made considerable progress. The course this year consisted of the following branches of study: choice and teaching of songs; voice-production; ear-training; sight reading; time and rhythm; melody-making; musical appreciation; music, with literature, history, and geography. The College Musical Society had a very successful year, and the Orchestral Society performed very creditably at all dramatic and social functions. An encouraging feature of the work is the great enthusiasm shown by the students and their willingness to take singing lessons in the schools during teaching periods.⁹⁵

However, this optimism was not shared by all. One contributor to *The Press*, a prominent Christchurch piano teacher, expressed discouragement at the lack of real impact being made through Griffiths' endeavours:

For years I have periodically referred to the deplorable state of our public school music. The excellent scheme of the late Minister for Education, suggesting a uniform system of training throughout New Zealand, under specially qualified provincial supervisors, came therefore as a pleasant surprise. . . . Mr Griffiths was supposed to have control of Canterbury since his arrival a number of months ago. It seemed to me an excusable curiosity to enquire about the results of his labours with a view to testing, on practical demonstration, the merits of the system to be pursued. To my dismay I found that next to nothing had been done owing to the peculiarly ill-advised conditions imposed upon Mr Griffiths, which paralyse his action, giving him no power whatsoever. It appears that, in terms of his contract, he is merely attached to the Training College like any other member of the staff. He gives a limited number of lectures there and is sent also to two affiliated schools, but even then his instruction carries no authority of enforcement. The rest of the schools remain unaffected by his influence and ignorant of his teaching.⁹⁶

That he be given greater recognition was considered vital:

. . . it is imperative that Mr Griffiths should be recognised as Director of Music in Schools for Canterbury. That the educational authorities move in this direction forthwith is to be sincerely hoped.⁹⁷

One school with which Griffiths had a particularly close association during this first period in Christchurch was Christchurch Boys' High School. His involvement began within weeks of his arrival in the colony when, in March 1927, he gave an "interesting talk" with musical illustrations,

94 Report of Supervisor of Musical Education [E. Douglas Tayler], *Appendix to the Journals of the House of Representatives*, 1928 - E-2: 54.

95 Report by the Principal of Christchurch Training College [J. E. Purchase] for the year 1928, *Appendix to the Journals of the House of Representatives*, 1929 - E-2: 53.

96 Strad.[pseudonym of H. M. Lund], Music in schools. Under more mismanagement [article], *Press*, 6 August 1927: 14. According to his widow, Griffiths found conditions at Christchurch Training College very restricting in comparison with both Downside and St. Edmund's Schools. For instance, he was not permitted to leave the campus without the Principal's consent.

97 *Ibid.*

"all of the purely English type."⁹⁸ Four years later, in February 1931, he presented another lecture to the students, entitled the "Appreciation of music".⁹⁹ It was in another capacity, however, that he made his major contribution to the school's musical life.

In May 1931, the school celebrated its 50th Jubilee and, in order to mark the occasion, a jubilee concert was organised comprising orchestral and vocal items, chamber music, gymnastic displays and a one-act drama. Griffiths, it seems, was approached at the last minute to train and conduct the orchestra for the occasion,¹⁰⁰ and such was the success of the performance that he retained this position, on a purely voluntary basis.¹⁰¹ Furthermore, the pleasing results achieved under his tutelage encouraged the formation of a School Musical Society, comprising the orchestra, various chamber music groups and a choir. His hopes for the Society's future were high:

With the co-operation of everyone in the School who is interested in Music the Musical Society should soon become a prominent feature in the musical life of Christchurch.¹⁰²

Although Griffiths' interest was confined primarily to the orchestra, there is no doubt that his input and influence extended well beyond this one group. At the concert of November 1931, for instance, in addition to conducting the orchestral items, he also participated in several chamber groups, arranged music for both the choral and instrumental forces and directed his own operetta *Pirate Gold*.¹⁰³

That the musical life of the school made great strides under Griffiths' leadership was readily acknowledged, by the school and community alike:

"Our main advance this year has been with the music of the School. . . . I need scarcely stress the importance of this musical training both in the education of our boys and in the cultural life of the community. We are looking for and getting splendid results from the voluntary labours of such able and enthusiastic leaders as Mr. Vernon Griffiths and his assistants. We hope to develop this work far more in the coming years."¹⁰⁴

⁹⁸ School notes, *Boys' High School Magazine*, 77, May 1927: 5. Although the actual title of the lecture is unclear, it may be surmised that it concerned the music of British composers. Addresses were also delivered by Douglas Tayler in October 1930 on aspects of the history and appreciation of music. (School notes, *Boys' High School Magazine*, 84, December 1930: 7).

⁹⁹ School notes, *Boys' High School Magazine*, 85, August 1931: 2.

¹⁰⁰ Jubilee concert, *Boys' High School Magazine*, 85, August 1931: 9. The reasons for Griffiths' last-minute involvement are not disclosed.

¹⁰¹ It appears that the future of the orchestra was uncertain in the years immediately preceding the Jubilee due to the lack of commitment from members, the loss of existing members as they left school and the general disinterest of the students. (Orchestra, *Boys' High School Magazine*, 82, December 1929: 88).

¹⁰² Griffiths, Musical Society notes, *Boys' High School Magazine*, 86, December 1931: 60.

¹⁰³ Concert, *Boys' High School Magazine*, 86, December 1931: 60-61.

¹⁰⁴ Speech Day, 1931 . . . Music [Headmaster's report], *Boys' High School Magazine*, 87, May 1932: 32.

... the performers, the audience and, indeed, the public of Christchurch generally, owes a great deal to the organiser [of the school concert], Mr T. Vernon Griffiths, who has given so much of his time to establishing music in the school.¹⁰⁵

Mr Vernon Griffiths is doing a great work for music in inspiring a love for instrumentalisation in the younger generation - a work which will not be realised in its entirety for a long time to come.¹⁰⁶

Musical appreciation lessons were instituted in 1932 and although he was not actively involved, Griffiths was called upon to compile a syllabus for the course.¹⁰⁷ Great improvements were seen to have been made in the standards achieved by the orchestra, and the efforts of Griffiths in scoring works and conducting practices were acknowledged.¹⁰⁸ Musical activities continued with the annual concert in December 1932¹⁰⁹ and involvement in the end-of-year Speech Day.¹¹⁰

Griffiths made a significant impact on the life of the School during the short period of his involvement there and upon losing his job at the Training College at the end of 1932, he was offered the position of full-time music master.¹¹¹ He did not accept the invitation and news of his imminent departure was greeted with consternation, being described as "a great loss to the School."¹¹² The tributes paid to his work spoke of the lasting contribution he had made:

His going is a great loss to the Orchestra, and too high a tribute can not be paid to him. By his untiring energy he did more than any one else to raise the standard of orchestral music in the School.¹¹³

By his ability and enthusiasm and untiring energy he has set the school music on a solid basis and we are all deeply grateful to him for his valuable services.¹¹⁴

Apart from the duties entailed in his position at the Training College and his work in individual schools, Griffiths devoted an enormous amount of time and energy to various other musical endeavours. One such project, undoubtedly his most notable achievement in the early years spent in Christchurch, was the establishment of the Training College music scheme.

The concept itself was simple: children who wished to receive music tuition would assemble in

105 Schoolboys' fine orchestra. High standard set. Performance at Radiant Hall, *Lyttelton Times*, 12 November 1931.

106 A fine programme. High school orchestral concert. Fostering of music, *Christchurch Star*, 12 November 1931.

107 Musical appreciation, *Boys' High School Magazine*, 87, May 1932: 38. The lessons covered such topics as the instruments of the orchestra and the music of other countries (notably England).

108 Musical Society, *Boys' High School Magazine*, 88, December 1932: 65.

109 Annual concert, *Boys' High School Magazine*, 89, June 1933: 89-91.

110 Speech Day, 1932, *Boys' High School Magazine*, 89, June 1933: 21.

111 Annotation, VGP 2:64.

112 Editorial notes, *Boys' High School Magazine*, 89, June 1933: 5 [also at VGP 3:5]. Victor C. Peters was appointed to the position.

113 The Musical Society, *Boys' High School Magazine*, 89, June 1933: 98.

114 Speech day, 1933 ... Headmaster's report. ... Staff, *Boys' High School Magazine*, 91, June 1934: 11-12.

groups on Saturday mornings where they would participate in different classes. The expenses involved - tutors' fees and the purchase of music - would be kept to a minimum in order to make the opportunity a realistic option for as many children as possible. In this way, Griffiths hoped to give them the same chances to develop their musical abilities as were available to their contemporaries in England and continental Europe.¹¹⁵

In February 1929 articles in the local newspapers outlined Griffiths' intended scheme and it was enthusiastically welcomed by the local community as a potential force for much good amongst the younger generation:

The organiser is to be commended on his very happy idea. New Zealanders are not a musical people. . . . But it has been found that the children in the schools are extremely keen on singing, and we imagine that the organiser of this movement will find excellent raw material in the creation of his juvenile choir and orchestra. It is certain that parents, too, will need little encouragement to advance the very small financial outlay that promises to do so much to increase the happiness of their children.¹¹⁶
. . . the fundamental good, to which all else is but supplementary, will have been gained if the ear of the children is caught, if they are made better listeners to music, sharers in its delight, and creators of it.¹¹⁷

At the inaugural meeting of interested parents, hundreds of children were accepted for enrolment and Griffiths' scheme was under way. Tuition was offered in selected instruments, folk dancing, voice training, theory and appreciation, and by April, public demand encouraged the inclusion of piano classes. There was no age limit for prospective students, the only requirement being that they were still at school. A similar tuition scheme was organised in conjunction with the classes for students at the Training College as well as any school teachers interested in furthering their own musical abilities and receiving tuition on a melodic instrument. A number of venues in the central city were utilised to house the classes including the Training College Hall,¹¹⁸ the Normal School, Christchurch Girls' High School and Jellicoe Hall.

Much emphasis was placed on making music in groups, this being one of the basic aims of the scheme in Griffiths' mind. To this end, all members of the orchestral instrument classes were required to play in the Children's Orchestra from the earliest stages of their training, and solo

¹¹⁵ Interview with John Ritchie, [tape]. The scheme is also outlined in Fox, *A study of music education in New Zealand*: 100-108.

¹¹⁶ [untitled editorial], *Christchurch Star*, 1 February 1929.

¹¹⁷ The way of music [editorial], *Sun*, 2 February 1929: 1.

¹¹⁸ The principal of Christchurch Training College, Mr J. E. Purchase, was Patron of the scheme.

singing was not "unduly encouraged" in the vocal classes.¹¹⁹ Leading the orchestra was ten-year-old Frank Callaway who learned privately with local violinist Arthur Gordon.

In October, at the conclusion of the scheme's first year of operation, a Festival of Music was held on three consecutive nights. Apart from being a practical demonstration of the work undertaken and results achieved during the year, it was designed to provide a non-competitive atmosphere in which the children could combine to make music together and hear music in its various forms and styles. It was hoped that such exposure would encourage them to persevere with their studies and general involvement in music into adulthood.¹²⁰ At the conclusion of each concert, scholarships and prizes were awarded to the most outstanding students.

Griffiths endeavoured to make the festival as British in character as possible and much music from "Home" was included. Eleven British composers featured in the three different programmes of instrumental solos, orchestral items, part songs, folk songs and dances and operettas. Items presented by the children were interspersed with contributions from various local artists including Derry's Military Band and the Harold Beck String Orchestra.¹²¹

Overall, the festival was heralded as a success, the standards achieved being considered ample justification for the time and effort involved throughout the year. Some, however, were more cautious in their appraisal of its supposed merits:

The psychological effect of a festival such as this must be most important, though one may question whether it is wise to put child instrumentalists before the public after eight months' class-teaching. Probably the modern child needs prizes and demonstrations to spur him on more than he used to.¹²²

Concern was also voiced regarding the disparity in the ages of the children involved and the effect this would have on the awarding of scholarships and prizes.¹²³

119 The aims of the Christchurch Training College music classes for children [programme of First Annual Children's Festival of Music], 29-31 October 1929: 4, VGP 1:134-164.

120 The aims of this festival [programme of First Annual Children's Festival of Music], 29-31 October 1929: 4, VGP 1:134-164.

121 Children's Festival of Music. Four short operas and orchestra of 200 in ambitious concerts next week, [unsourced], October 1929, VGP 1:129.

122 Children's Festival of Music. Creditable performances at the second concert, *Sun*, 31 October 1929.

123 Fair-Play[pseudonym], Children's music classes [letter], *Press*, 28 October 1929. Griffiths replied to the letter, clearly refuting the claims made.

Following its first year of operation, the scheme steadily expanded as public interest demanded. In 1930 enrolments had exceeded 1000 children, and thirty teachers, many of them professional musicians, were involved as tutors. The syllabus was extended to include classes in a wider variety of orchestral instruments including the viola, flute, trumpet and trombone, the intention being to "fill the gaps" in the children's orchestra. Within two years, the children's festivals had become a bi-annual event, being held in June and November.

Each summer, with the assistance of one or two other men, Griffiths took a group of the boys enrolled in the classes on a camping trip to Akaroa. Although informal music-making was encouraged, it seems that participation in outdoor pursuits and the enjoyment of nature were of prime importance.

As director of the classes, Griffiths continued to manage the business aspects of the scheme until 1932 when control was handed over to the newly-formed Parents' Association. Founded in February of that year by a group of parents who wished to take a more active part in the running of the classes, the association had approached Griffiths with their proposal to relieve him of the burden of the scheme's time-consuming administration in order that he be enabled to devote himself entirely to the musical work. It was an idea to which he readily agreed.

On the whole, reactions to Griffiths' scheme were enthusiastic. The degree of community involvement as well as the public's general response confirmed this at the local level:

The efforts being made by the musicians of the city to encourage a love of music in the children, should earn the thanks of all who realise the refining influence exercised on any nation by appreciation of music in its many forms. There is also, primarily, an individual benefit, for the artistic impulses with which all normal children are endowed give warmth and intensity to life in school and in the home. . . . The scheme deserves the support and sympathy of the whole community, . . . there is no doubt that the splendid movement here will be imitated in other centres when it becomes known what can be achieved by those who realise the great possibilities of musical appreciation among the young.¹²⁴

Accolades were also received from further afield. One of the scheme's most ardent supporters was Douglas Tayler who recognized from the outset the benefits it could bring:

Since returning from England I have learned of the success which attended the first annual Children's Festival of Music in Christchurch last October. . . . The significant thing about it all is that it was a festival of pure enjoyment, from which everybody must have gone away happy - children and parents alike. Now, unless we

¹²⁴ Young musicians, *Lyttelton Times*, [October-November] 1929, VGP 1:168.

hold to the ancient idea that education consists in stuffing a child's mind with information, we must see in this festival and its preparatory training and discipline something of outstanding educative value. I need not detail the countless ways in which all this voluntary dedication of young powers to teamwork of the most utterly unselfish character must help to promote the best features of citizenship. . . . 125

Several other of Griffiths' colleagues were generous in their praise:

I was very interested in the amazingly comprehensive syllabus of your class teaching activities in Christchurch. They must prove a tremendous stimulus to the musical life of the younger generation. I heartily congratulate you.¹²⁶
What fine work you are doing with those fortunate youngsters!¹²⁷

and in 1931, it was mentioned in the Inspectors' report on Griffiths' work at the Training College:

. . . Mr Griffiths is doing wonderful work in seeing that the rising generation does not lack knowledge and appreciation of music. . . . To this great work he gives his services gratuitously.¹²⁸

The scheme achieved recognition internationally:

An interesting scheme of music training for children has been organized by Mr. T. Vernon Griffiths, Lecturer in Music at the Training College for Teachers, Christchurch, New Zealand. . . . Besides benefitting these young people, the scheme must be of extreme usefulness to the students training at the College, for these can see school activities actually in progress. Mr. Griffiths and his fellow-workers are to be heartily congratulated upon the successful establishment of such a promising enterprise.¹²⁹

and enquiries were received from Australia, requesting details of its organization.¹³⁰ A similar system of class-teaching was established at the Technical College in Wellington, Griffiths being more than willing to share his ideas with those who were sincerely interested.¹³¹

However, opposition to the scheme from a group of private music teachers in the city gradually mounted. They viewed Griffiths' efforts as a very real threat to their livelihoods:

My opinion is that this method of music teaching is nothing but a scheme for drying up prospective pupils, who would otherwise be spread something like evenly over recognised teachers in the profession. . . . Sir, it is but a scheme for getting the cream of the prospective students . . .¹³²

125 E. Douglas Tayler, Musical matters, *Education Gazette*, 1 April 1930. Tayler also commended Griffiths' scheme in his "Report of Supervisor of Musical Education" for 1929, *Appendix to the Journals of the House of Representatives*, 1930 - E-2: 45-46. In spite of Tayler's support, the scheme never gained the official recognition of the Education Department which Griffiths sought.

126 Letter from Dr. V. Galway [Dunedin], 12 February 1931, VGP 2:38.

127 Letter from Robert Parker [Wellington], 12 February 1931, VGP 2:38. Further commendation of the scheme was given by Dr. James Hight in his foreword to Griffiths' book *An experiment in school music-making*.

128 Music, [Inspector's Report], 1931, VGP 2:61.

129 [untitled report], *School Music Review* [London], 15 February 1930, VGP 2:13.

130 Letter from Mildred Russell [Sydney], 31 December 1929, VGP 2:11.

131 A teacher from Wellington Technical College spent three days observing the various classes in order to gain a better understanding of all that was involved. This obviously impressed Griffiths, judging by a comment written by him at VGP 2:15: "The RIGHT way to copy my scheme". This was a clear reference to another Christchurch scheme - "Children's School Music Classes" - set up by two private teachers in 1930 in opposition to the Training College classes, to the annoyance of Griffiths.

132 Crotchet[pseudonym], The effect on private teachers of the mass music teaching scheme [letter], *Sun*, [March-April] 1929, VGP 1:72.

They were highly critical of both the New Zealand Society of Professional Teachers of Music Canterbury Division Incorporated¹³³ and the Education Board for allowing him to work outside the boundaries of his employment at the Training College:

Dear Sir, - It would be interesting to know what the music-teaching profession thinks of Mr Griffiths's plan to teach music in every district, and if he will be employing the Training College students, as he did last year. The Professional Musicians' Society is supposed to look after the interests of music-teachers - indifferently, so it appears, if any Tom, Dick or Harry can commence the teaching of music. What is the Education Board doing that it allows its teachers to thus deprive others of a living? Is it that they are under-paid? It is generally understood that teachers employed by the Education Board are not permitted to undertake any other work, but apparently it is not so in Mr Griffiths's case. . . . Times are bad for teachers of music and will be worse if one person is allowed to scoop the pool like this. . . . I think if Mr Griffiths leaves the teaching of music to the music teachers he will be doing no more than his duty, . . .¹³⁴

Some of the teachers wrote to the Education Department in an attempt to have these outside activities restricted. The Department wrote to the Board who then requested that Griffiths comment on a passage of the letter. He did this in the form of a report in which he defended his involvement in the Training College scheme.

According to the conditions of his employment as he understood them, he was free to engage in outside work. Furthermore, neither he nor his assistant director received any financial remuneration for their efforts; he was, in fact, denying himself a potential income from private students.

The course was two years in duration and, provided they could afford to do so, children were encouraged to seek further tuition from private teachers at the end of this time. Thus, as Griffiths viewed it, the scheme actually provided work for those who were opposed to it:

He referred to the opposition he met from other music teachers. "Their attitude seems to be that, if children cannot afford to have lessons from private teachers, they should not be able to get any musical instruction at all, . . . Such an attitude is hardly creditable to the teachers concerned. In spite of the fact that the classes are every year providing more pupils for private music teachers, this section of which I speak has used every means in its power . . . to prevent me from continuing this work. . . ."¹³⁵

In establishing the scheme, Griffiths provided an opportunity (that might not have otherwise

¹³³ At this time, the New Zealand Society of Professional Teachers of Music Canterbury Division Incorporated had only recently been renamed and was still known by its former title, the Canterbury Society of Performing Musicians. Griffiths was a member of the Committee from 1927 to 1929.

¹³⁴ One of them[pseudonym], Music teachers and their livelihood [letter], *Christchurch Star*, 20 February 1930.

¹³⁵ Music teachers accused of hindering college lecturer. Claims that he has been a victim of anonymous letters, false reports and libellous statements, *Sun*, 19 June 1931: 9. The fact that the number of prospective pupils would actually increase had been previously pointed out in an editorial entitled "Mass music teaching" in *Sun*, [March-April] 1929, VGP 1:72.

existed) for children to receive music tuition. Knowing this, he had no qualms about continuing his work:

"... I have the satisfaction of knowing that hundreds of Christchurch children have been enabled by my classes to enjoy the pleasure of creating their own music; I have the satisfaction of knowing that something has been done for the future citizens of this place; and I know that leading educationists approve of the work I have done and am doing."¹³⁶

Apart from his involvement in the Training College scheme, Griffiths took an active part in various other aspects of community music-making. Immediately upon arriving in Christchurch he assumed conductorship of two societies, relinquishing both positions by the end of the same year.

He was conductor of the Christchurch Savage Club for the 1927 season, being responsible for the training of the Club's Choral Party and the direction of the orchestra. However, his term was marred with controversy. According to the annual report for 1927, the orchestra "was not up to the usual standard" due to "adverse conditions."¹³⁷ a reference to the departure of some of the member players with their former conductor.

Similarly, his appointment with the Royal Christchurch Musical Society lasted no longer than one season. Differences between Griffiths and the Society's Committee in their vision for the choir's future created working conditions which Griffiths ultimately found intolerable.

In the 1920s it was the policy of the Society to appoint a conductor on a yearly basis. Considering their options for the coming year at a meeting on 20 December 1926, the Committee, aware of Griffiths' impending arrival in Christchurch and impressed by the calibre of his qualifications, decided to approach him as a possible nominee for the position. He accepted their invitation from England and was the successful candidate in the ballot which followed, thereby ousting Sidney Williamson who had also been nominated. A Special General Meeting was called on 26 January 1927 by members of the choir who were concerned about the circumstances of Griffiths' appointment, but the decision held.

¹³⁶ *Ibid.* [Music teachers accused . . .]. Following Griffiths' departure from Christchurch in 1933, the scheme continued temporarily under the direction of local musician, Frederick Bullock and a parents' committee but it collapsed soon afterwards. It seems that it required Griffiths' energy and drive to succeed.

¹³⁷ Orchestra, [Savage Club Report], 1927, VGP 1:37. Nevertheless, Griffiths was recognised for his "excellent" work with the orchestra, his training of the Club's Choral Party which was "heartily appreciated" and his work as an accompanist. (Orchestra, *ibid.*)

Taking up his position, Griffiths immediately announced his intentions regarding the musical direction of the Society:

The war had made a great difference to musical societies, and, with much stronger competition, entirely new policies had to be undertaken. The fault of a declining membership was generally due to a failure to comprehend the need for radical changes in policy. . . . He [Griffiths] hoped the Christchurch Society would take the lead in introducing new works. Attractive and diverse programmes and energetic advertising were necessary.¹³⁸

The Committee agreed to the proposals and the new policy was outlined in March:

. . . the type of concert consisting of one long work will now be the exception rather than the rule. The Society's aim will be to provide programmes of a diverse and interesting character, in which place will be found not only for choral works of various types, but also for chamber music and compositions for full orchestra . . . In furtherance of this plan, the society has decided to form its own orchestra . . .¹³⁹

Initial responses to Griffiths' work with the choir were very positive and it seems that he did much to increase its membership as well as its public following:

Mr Griffiths's energy and cultured manner, interspersed with a fine sense of humour, greatly pleased the members of the chorus, who were pleased with the first rehearsal.¹⁴⁰

Mr. Griffiths . . . seems to have waved a magic wand, and hey presto, performers and public alike are following him as though he was the "Pied Piper of Hamelin." He has a charming personality, and, as his letters indicate, adequate qualifications for the position.¹⁴¹

The first concert of the year - a performance of Gounod's *Faust* - was one to which Griffiths was already committed when he arrived. According to press reviews, it was a great success and attracted a large audience, and Griffiths received a letter of congratulations from the Committee.¹⁴²

It was in the second concert that he put his ideas into effect. Strongly British in flavour, the programme consisted of a number of larger works such as Stanford's *The Revenge* and Maurice Jacobsen's *Choral fantasia on airs from the Beggar's Opera* supplemented by madrigals, part songs and chamber works. The third concert, also an all-British affair, was similarly diverse in the type of items included.

It seems that the reception in both instances was mixed. While one critic applauded the choir's

¹³⁸ Royal Musical Society. Annual meeting. New conductor welcomed, [unsourced], [February-March] 1927, VGP 1:6.

¹³⁹ Barton, *A choral symphony*: 22.

¹⁴⁰ First rehearsal. Christchurch Musical Society, [unsourced], [February-March] 1927, VGP 1:7.

¹⁴¹ [untitled], *Srad* [London], [v. ?], September 1927, VGP 1:9.

¹⁴² The letter is dated 14 June 1927.

change of direction, it was a matter of concern for another:

With a fine performance of several works new to Christchurch audiences, both chorus and orchestra of the Royal Christchurch Musical Society showed last evening in its second subscription concert of the season that it no longer is a moribund body. . . . The fair-sized audience . . . enjoyed every moment of what was a finely-selected programme. It is good to see the society breaking away from the old set numbers and treading in new and pleasant paths.¹⁴³

Although the Musical society has changed its long-established policy in adopting miscellaneous programmes, it is to be hoped that performances of complete and important master works will not be altogether abandoned, for in no other way can the public know of the famous choral productions of stage and concert platform in places like Christchurch, which are so far removed from great centres of music.¹⁴⁴

Griffiths' partiality towards the music of British composers was a point of contention with the Society's Committee:

But this enthusiasm for British music was not fully shared by the Committee and there developed something of a disagreement between them and their Conductor.¹⁴⁵

Tension mounted and in December, Griffiths issued an ultimatum. In a letter received at the Committee meeting of 1 December, he demanded that two conditions be met if he was to remain as conductor - firstly, the choice of music was to be left entirely up to him and secondly, the loyal co-operation of the Society was essential. The Committee's reply apparently failed to satisfy Griffiths and two weeks later, he resigned as conductor in that he did not seek re-election for 1928. The parting of ways was quite amicable:

"Now, please make it quite clear that there has been no row, and not a trace of ill-feeling, . . . My idea is to give modern British music, which the public, up till now, has not had a chance of hearing at all. New Zealanders don't even know the names of many prominent modern composers. That was my idea when I started. But now I see that the society, while supporting me as much as possible, has different ideals from mine. Its members are wedded to the old ideals of work done before - done, perhaps, a little too much. I assure you, there is no personal animosity. We've always been on good terms, and the society has treated me with great kindness. . . ."¹⁴⁶

and Griffiths agreed to act as conductor until the new appointee, W. H. Dixon, arrived from England.¹⁴⁷

One member of the choir was not sorry to see him depart, however:

Mr Vernon Griffiths, in giving his reasons for resigning from the conductorship of the Royal Christchurch

143 A fine concert. Royal Musical Society. Well-arranged programme, *Sun*, [September-October] 1927, VGP 1:24.

144 Sydney Francis Hoben, Musical Society draws large crowd to second recital [review], *Christchurch Star*, [September-October] 1927, VGP 1:24.

145 Barton, *A choral symphony*: 22.

146 "No ill-feeling." Simply a clash of ideals. Musical conductor resigns, *Sun*, 21 December 1927: 11.

147 It seems, however, that the interim period was longer than anticipated for Dixon did not arrive until the beginning of the 1929 season. Thus, the Committee appointed A. G. Thompson, a member of the Technical College staff, to the position for 1928.

Musical Society, says, "New Zealanders don't even know the names of many prominent modern composers," which is not at all bad for a man who came here the day before yesterday. . . . If the item "News from Wydah" by Gardiner, and "The Beggar's Opera," which Mr Griffiths introduced for the society's second concert, are his ideas of modern compositions, then the sooner he relinquishes having anything to do with musical organisations the better it will be for all concerned. The works mentioned were neither entertaining nor educative, and several members of the chorus refused to sing them.¹⁴⁸

Following Griffiths' departure, programmes reverted back to the former type, a move which concerned him.¹⁴⁹ He conceded that the time was not yet right for the introduction of new music,¹⁵⁰ a view that was shared by Dr. J. C. Bradshaw, a former conductor of the Society:

" . . . Any attempt to force the pace in the interests of ultra-modern music would do more harm than good; I fear it would arouse the same feelings of impatience as would doubtless be caused similarly in many quarters in England. Discretion is required as to the amount of advanced music the public can assimilate. A lesson might well be taken from Mr Griffiths' own experience here. . . ."¹⁵¹

The one appointment outside the boundaries of Griffiths' Training College work to which he gave his continued commitment during his first years in Christchurch was that of organist and choirmaster at St. Michael's Anglican Church. Early in 1928 an advertisement was placed by Griffiths in one of the local newspapers inviting male singers to join the choir at St. Michael's, thus suggesting that he took up the position around the time at which he broke his ties with the Royal Christchurch Musical Society. The value of the chance offered to sing in a male-voice choir was emphasized in the notice:

To men who like singing! . . . An excellent opportunity for plenty of part-singing. Anthems and Motets by the finest composers of Church Music. Descants and Faux Bourdons are also being introduced. Who will help in this pioneer work? . . .¹⁵²

The choir was revitalised and quickly attained a good degree of proficiency under Griffiths' experienced leadership. In April 1928 they participated in a performance of Benson's Passion play *The Upper Room* and were commended for their "meritorious" work.¹⁵³ Later that year their contribution to St. Michael's Patronal Festival was highly acclaimed:

The choir at the Festival was an inspiration. The hymns were really sung by the congregation and the descants with which the Bishop and Mrs. Cherrington were much struck, provided just sufficient variety. The

148 Second Bass [pseudonym], A conductor resigns [letter], *Sun*, 23 December 1927: 8.

149 Music in New Zealand, *Music Bulletin* [London], [1928]: 133-134, VGP 1:47.

150 Music in New Zealand, *Musical Standard* [Britain], 21 April 1928. (Reprinted in *Press* entitled "Music in Christchurch", May 1928, VGP 1:42-43.)

151 British music in N.Z. Dr. Bradshaw's views, *Press*, February 1928, VGP 1:31-33. (Reprint of a letter sent to *Musical Times* [London].)

152 To men who like singing!, [unsourced], [undated, but among January-February 1928 papers], VGP 1:28.

153 The "Upper Room." Sacred play given by amateurs was great success, *Lyttelton Times*, 5 April 1928.

Te Deum was a glorious act of praise.¹⁵⁴

The Bishop was generous in his praise of the choir:

"I am told that you can't teach boys to sing in New Zealand, but I'm glad to see that your church is in opposition to that heresy . . . I will set my face against that heresy, for, under Mr Vernon Griffiths, your choir of boys has attained a standard most nobly."¹⁵⁵

Apart from their regular weekly commitments, the choir also participated in special functions and gave recitals in the region. In the middle of 1930, for instance, they sang at the ceremony marking the laying of the foundation stone of the new club rooms in the grounds of the church. They participated in the 1930 Diocesan Choral Festival, and in September 1932, performed with the Cathedral Choir at Tai Tapu.

It seems that Griffiths' work as organist was similarly appreciated within the church:

The music was very beautiful, not only the singing of the choir but the playing of the organist. . . . We should like him to know that its excellence is not unnoticed.¹⁵⁶

In June and July 1928, he gave a series of six public recitals there.

In mid-1932, rumours that Griffiths was to be leaving the city upon the termination of his position at the Training College were greeted with much apprehension:

We were greatly alarmed to read in the newspaper that our much valued organist is to lose his position at the Training College in the course of retrenchment by the Government. We appreciate his ability so highly that we were alarmed for him and for the Training College. But also we were selfishly alarmed for ourselves. He has done so much for the music at St. Michael's that we trembled at the thought that he might leave Christchurch. What other choirmaster have we ever heard of who in addition to his training of boys in singing, brought them to the Sacraments, helped them in their religion and gave so much valuable time to them? . . .¹⁵⁷

His departure became an impending reality and the tributes paid to him and his work testified not

¹⁵⁴ Music at the Festival, [unsourced], [July-October] 1928, VGP 1:51.

¹⁵⁵ [untitled newspaper report], [unsourced], [October] 1928, VGP 1:52. The Bishop's comments regarding the training of boys in singing sparked an intense if short-lived debate in the days that followed. His words were quickly denied by Cantabrians who cited the work of the Cathedral choir under Dr. Bradshaw as proof of the falseness of his statement.

¹⁵⁶ St. Michael's News, [unsourced], [March-April] 1929, VGP 1:72. Music was an important part of the life of St. Michael's parish and its reputation for high standards was well established. Further references to music in the church are made in Marie Peter's *Christchurch-St Michael's: a study in Anglicanism in New Zealand 1851-1972* (Christchurch, University of Canterbury, 1986).

¹⁵⁷ Mr Vernon Griffiths, [unsourced], [June] 1932, VGP 2:62.

only to his excellence as a musician but also to his dedication to the boys in his charge:

Mr Griffiths has been a very devoted organist and choirmaster at St Michael's and threw all his musical talent into bringing music to the service of devotion.¹⁵⁸

We cannot allow our good friend who did so much for the music of our Church, and all with such abundant good nature, to leave us and take up work in Dunedin without expressing our gratitude to him. He collected the boys, trained them, entertained them, brought them to their communions in a very wonderful way. His music was always devout, and the voices he trained always sweet. We shall miss him, but he has set a tradition which we hope we may be able to maintain.¹⁵⁹

From correspondence preserved by Griffiths, it seems that other positions held by him during his initial period in Christchurch included the vice-presidency of Derry's Military Band and Christchurch Municipal Band, being elected in both instances in July 1930. He was also New Zealand representative of the British Music Society.¹⁶⁰

Thus, it seems that Griffiths assumed a variety of roles in his life as a musician - teacher, administrator, conductor, choirmaster, organist and private music teacher.¹⁶¹ However, his involvement did not cease at that point.

As an adjudicator, he presided at the 1927 Temuka School Choir Festival. Within two years, the festival became entirely non-competitive in an attempt to combat dwindling support, and although his primary task was to conduct the massed choirs, Griffiths continued to offer constructive criticism of the items presented.

His lectures given in Christchurch and the wider Canterbury district, both to public audiences and specific groups, were widely reported by the local press. The groups he addressed included musical organisations (Organists and Choirmasters' Guild, for instance), welfare clubs (Canterbury Women's Club), educational groups (Workers' Educational Association, Society for Imperial Culture, English Association) as well as school teachers.

¹⁵⁸ Loss to music life, [unsourced], [1933], VGP 3:4. (Reprinted from *Church News* [?Christchurch].)

¹⁵⁹ Mr. Vernon Griffiths, [unsourced], [1933], VGP 3:3. Responsibility for the musical work at St. Michael's was handed over to Malcolm Rickard immediately following Griffiths' departure while the position of organist to the Diocesan Choral Association was taken up by Mr L. C. M. Saunders, organist and choirmaster of St. Barnabas' in Fendalton.

¹⁶⁰ Although he was their representative in this country, Griffiths did not establish the New Zealand branch of the Society. This was accomplished by Miss Valerie Corliss in 1932 and will be discussed further in Chapter 10.

¹⁶¹ The number of his pupils decreased as he devoted time to other commitments, especially the Training College music classes.

No doubt Griffiths viewed his role of lecturer as an integral part of his job as Director of Music in Canterbury for it was one means by which he could make his views on the nature and importance of music known to the very community within which he lived and worked, the people who contributed to the effectiveness of his work amongst the district's children. Topics included the history of music, music in the church and home, the music of Britain and British composers and music education in schools and universities.

He gave a number of organ recitals which generally featured the standard repertoire although on occasion, according to the programmes preserved by him, a theme was adopted and the performance was interspersed with brief talks on the music selected. For instance, a lecture-recital entitled "Modern British organ music on hymn melodies" was presented in May 1927 at St. Paul's Presbyterian Church and included works by Parry, C. H. Kitson, Cyril Rootham and Vaughan Williams. "Some modern composers for the pianoforte" was the title of a lecture-recital given to the Canterbury Women's Club in June 1928.

Griffiths delivered addresses on the local YA station on specific composers and their music.

They were well received by some listeners:

To the listener, youth or adult, whose musical education has been neglected, such talks as that by Mr Griffiths should go far towards giving him or her instruction with illustration not easily or conveniently available from any other source. For this reason, if for no other, we can thank radio, 3YA and Mr Vernon Griffiths[.]
Encore!¹⁶²

but others were not appreciative of his efforts:

Sir,-I would like to express my appreciation of the Broadcasting Company's venture in introducing such a splendid comedian over the air. . . . I thought at first that the magic of radio had transported me back to London, with George Robey providing the comedy. . . . Altogether, I spent an enjoyable half-hour, but was pained to hear, at the close of a side-splitting entertainment, that the star performer was not Robey after all, but some Cambridge Don, a Bachelor of Music, etc., giving an illustrated discourse on music. . . . However, I still have to thank the powers that be in radioland for their innovation. Would it be too much to ask them for "The Froth-blowers' Anthem," to be sung by the Cathedral choristers? . . . ¹⁶³

Griffiths was swiftly defended:

. . . Let me say, first of all, that I, and certainly very many others, enjoyed every minute of his item on last Thursday's programme. Would there were many as good! . . . His chief complaint seems to be that it was a man of some standing who was lecturing. Surely there is no reason why even the most cultured of men should not unbend at times and contribute songs, etc., suitable for occasions when a happy crowd of people

¹⁶² [untitled newspaper report], [unsourced], [April-May 1927], VGP 1:13.

¹⁶³ Musicus[pseudonym], A radio programme [letter], *Sun*, [October-December 1927], VGP 1:26.

are together. Such is a public service. . . .¹⁶⁴

He utilised the medium of the written word to voice his ideas and opinions regarding musical matters, report on his activities in the Dominion and prepare resources for classroom use. His involvement as editor of the journal *Music in New Zealand* from 1931 until its demise in 1937 has already been outlined.¹⁶⁵

In addition, articles were contributed to various journals, both in New Zealand and at "Home", particularly on the issue of the state of the former's musical culture and its future.¹⁶⁶ He wrote an article for *The Sun* on school music education¹⁶⁷ and prepared material for their "Children's Page" on composing music.¹⁶⁸

In 1930, his book *Twenty talks to children on musical subjects* . . . , was published.¹⁶⁹ In "a simple and highly entertaining fashion",¹⁷⁰ it dealt with such topics as form, the lives of specific composers, composition and sight-reading, and provided teachers, particularly those who were not themselves knowledgeable about the subject, with a useful classroom resource.

The first six years spent by Griffiths in New Zealand were both busy and rewarding as he sought to fulfill his obligations as Director of Music in Canterbury and lecturer in music at Christchurch Training College, as well as working within the community. It was a period of acclimatisation as he adjusted to his new environment and entered into the musical life, both locally and nationally.

In terms of his living arrangements, it seems that it was not a particularly settled time for him. Contrary to his expectations, the Training College did not supply live-in accommodation and he was required to find his own lodgings.¹⁷¹ It appears that he resided at at least four different addresses in the central city, Merivale and Sumner during the six years.

¹⁶⁴ J. B. Rowntree, The radio programme - and sarcasm [letter], *Sun*, [October-December 1927], VGP 1:26.

¹⁶⁵ See 2. Literature review: 31-38.

¹⁶⁶ These journals included *Tomorrow* and *Choral News*, published in New Zealand, and the British periodicals *Musical Times* and *Musical Standard*.

¹⁶⁷ Music in schools, *Sun*, 18 June 1927: 14.

¹⁶⁸ Make your own tunes [series of three articles], *Sun*, [February- March 1929], VGP 1:68-70.

¹⁶⁹ The publisher was Whitcombe and Tombs, Ltd.

¹⁷⁰ E. Douglas Tayler, New musical publications [book review], [*Education Gazette*], [March] 1930, VGP 2:12.

¹⁷¹ According to his widow, Griffiths believed that he had been misled by the London committee who informed him that he would be provided with accommodation. If he had not been under contract for the first two years of his appointment at Christchurch Training College, he would have returned to Britain.

By 1932, the full effects of the Depression were being felt throughout the country and the Education Department was not exempt. In order to cut costs, it asked staff at the Training Colleges to accept a ten per cent cut in their salaries. This was followed by the institution of a retrenchment policy which included the closing of the Wellington and Dunedin Training Colleges in 1933,¹⁷² and while Griffiths' position in Christchurch was retained, his services were not because, as a single man, he had no dependants:

Mr Griffiths is an unmarried man whose services, however, could not be dispensed with on the ground of lack of efficiency. . . .¹⁷³

It seems that Griffiths' superiors in Wellington were convinced that he would return to England:

Mr Griffiths, Christchurch. Is a lecturer in music. He is a single man brought from England. I have no doubt he will return there.¹⁷⁴

He received official notice of the termination of his appointment from the Canterbury Education Board in June 1932, effective as from 31 January 1933. The Board expressed regret at their actions and offered Griffiths their assistance in securing further employment:

. . . it is hoped that before it takes effect you may have been able to secure some other place, either on your own initiative, or with the help of the Board, which will watch carefully for any position to which it can offer you a transfer.¹⁷⁵

In a letter of December 1932, they reassured him of the value of his work, both as a lecturer in the Training College and as organiser of the children's music classes.¹⁷⁶ Likewise, the Director of Education, T. B. Strong, thanked him for his services and voiced his confidence that Griffiths' qualifications would assist him in finding another position:

. . . I have to say that the quality of your work has never been in doubt nor has the Department been wanting in appreciation of your valuable and disinterested services in the cause of music in the Dominion. The present times are, however, not normal and, in requiring you to relinquish your position in favour of a fellow-teacher who is a married man with a young family depending upon him, the Department is adopting a course which

¹⁷² They remained closed for three years. Auckland and Christchurch Training Colleges were closed in 1934, reopening the following year.

¹⁷³ Letter from T. B. Strong (Director of Education) to the Minister of Education, 7 June 1932. (National Archives, E 1, 44/1/2 Pt. 1, Music in schools: General correspondence, 1934-1945). Another factor which appears to have contributed to his dismissal was the matter of his qualifications and those of his successor, Ernest Jenner. While Griffiths received a Section C (graduates) grading, he writes of Jenner: ". . . his qualifications were alleged to be unsufficient[sic] to enable the Dept. to appoint him to a school staff at a salary equal to his Wellington Teachers' College emolument." (Letter to Mrs Helen A. Davidson [draft], 11 June 1972: 3, VGP 53:45).

¹⁷⁴ Letter from Strong to the Minister of Education, 5 November 1931. (National Archives, E 1, 44/1/2 Pt. 1, Music in schools: General correspondence, 1934-1945).

¹⁷⁵ Termination of engagement [notice from Canterbury Education Board], 21 June 1932, VGP 2:72.

¹⁷⁶ Letter from the Secretary of Canterbury Education Board, 7 December 1932, VGP 2:61.

not only appears to be the most suitable when all the circumstances are taken into consideration but, in view of your secondary school grading, cannot be regarded as leaving you entirely without resource. . . .¹⁷⁷

He was replaced by Ernest Jenner, former lecturer at Wellington Training College, who took up his position in 1933.¹⁷⁸

His departure was viewed as a great loss by those groups of musicians with whom he was involved in the community. Messages of sympathy and support were received from colleagues in Christchurch and further afield who were adamant in their belief that he was an asset to the musical life of the city and indeed, the whole country:

. . . I am . . . writing to say how sorry I am that the Govt. feel they have to dispose with your help. I hope it won't mean that you will leave N.Z. . . .¹⁷⁹

. . . The news of your retirement from the T.C. is a great blow & I feel strongly that some steps must be taken to try & retain your services for Christchurch . . .¹⁸⁰

However circumstances dictated a major change of direction for Griffiths. Upon learning of his imminent dismissal from the Training College, he had applied for a grading from the Education Department with a view to secondary school teaching. Griffiths noted that the Section C [graduates] grading he received surprised others in his field and prompted the offer of the full-time position at Christchurch Boys' High School.¹⁸¹ It was another invitation, however, that won his interest. It came from King Edward Technical College in Dunedin where he was invited to apply for the position of music master, the first such appointment in a technical college in the country. The opportunity it represented for Griffiths to develop his own scheme from nothing was simply too good to pass up, and as he wrote:

"[It] took me away from Christchurch for 9 years - and very happy ones."¹⁸²

¹⁷⁷ Letter from Strong, 1 December 1932, VGP 2:69. See below for the matter of his grading.

¹⁷⁸ Scholefield (ed.), *Who's who in New Zealand and the Western Pacific*: 195-196. It is presumed that Jenner was made redundant in 1934 when Christchurch Training College was closed and reinstated in the following year when it reopened.

¹⁷⁹ Letter from H. H. Tombs, 23 June 1932, VGP 2:61.

¹⁸⁰ Letter from Dr. J. Hight, 20 November 1932, VGP 2:72.

¹⁸¹ Annotation, VGP 2:64.

¹⁸² *Ibid.*

4.

THE LIFE OF VERNON GRIFFITHS (1894-1985)

II: 1933 - 1942

4.1 The Dunedin years (1933-1942)

When Griffiths took up his post at King Edward Technical College, it is unlikely that anyone could have foreseen the mighty impact that his work would have on the school as well as on the entire community. The development of music at the College under Griffiths was considered to be one of the great success stories in the school's history, one that involved three leading figures - Griffiths, the principal W. G. Aldridge and chairman of the College Board, J. J. Marlow:

One of the greatest stories to be recorded in this Marlow saga began inauspiciously and under many difficulties. None of the principals could imagine the astounding results, which even yet are appearing and being reflected, nor the critical testing times when the edifice was threatened. That success has come is due to the enthusiasm and ability of Vernon Griffiths, the vision and tact of W. G. Aldridge, and the presence and "fixing" done by J. J. Marlow - music teacher, principal, and chairman respectively of the King Edward Technical College.¹

In fact, it was evaluated as being the "most spectacular" thing that happened under Marlow's chairmanship.²

Both Aldridge and Marlow were greatly in favour of introducing music into the College's syllabus although their motives differed somewhat. For Aldridge, it was part of an overall endeavour to expand the horizons of post-primary education while Marlow favoured its value in the education of the young. The one factor which had delayed their plans was the lack of a suitably gifted teacher.³ Upon learning of Griffiths' dismissal from Christchurch Training College, Aldridge immediately invited him to apply for the position of music master at the Technical College, a move

¹ Conly, "J.J.'s" *Dunedin*: 80.

² *Ibid.*: 80.

³ *Ibid.*: 80.

which would bring results that few could have envisaged.

Initially, the appointment was only temporary due to financial constraints:

Aldridge could not see the college's ability to engage him because a permanent position could not be offered. Marlow, after ensuring that the college principal was satisfied that this was the right man, in fact the best man they could expect to obtain, made no bones about the problem. "We can give him a temporary post for 12 months but I am confident it will develop into a permanent place." And that was the beginning. All there existed was faith, for there was no money, no fund of musical knowledge on which to build, and no assurance that the children had any capability of inner response.⁴

Whether or not the precariousness of his position spurred Griffiths on to greater efforts in an attempt to produce the results that would prove his worth cannot be determined. However, there is no doubt that from the outset he undertook his responsibilities with characteristic vigour. When he first joined the staff in March 1933, the group of competent student-musicians, those upon whom his work would be based, numbered around twenty. By 1940, he had transformed a school of 800 pupils into a massed choir of nearly 600 voices and an orchestra of 200 players. According to one of Griffiths' colleagues who has intimate knowledge of the scheme, Aldridge's total commitment to, and support of, Griffiths' endeavours was imperative to this development.⁵

Griffiths' desire to involve as many in musical activities as possible rested in his belief that every child should be given opportunities not only to experience the joy of community music-making but also to come into contact with the music of their heritage. However, those who displayed obvious musical talent were not bypassed - as soon as was possible, they were introduced to private teachers for individual tuition.

Even within the first six months, progress was evident. Indeed, the production of actual results, along with the creation of enthusiasm, were the two main aims of Griffiths' preparatory work.⁶ In order to achieve them, he turned initially to instrumental music-making, for three reasons:

Griffiths reasoned this way: Nobody minds making the weirdest noises on a musical instrument in attempting to get the truth, whereas there is a feeling of shame when experimenting with one's voice; secondly, in learning an instrument there is some external satisfaction from practising over and over again until the piece is right, something not possible vocally; and thirdly, when the student has learned to play

⁴ *Ibid.*: 80.

⁵ According to Callaway; interview with author. The details of Griffiths' work at King Edward Technical College are described in his book *An experiment in school music-making*. See also Conly, "J.J.'s" *Dunedin*: 80-85.

⁶ Griffiths, *An experiment*: 12.

well enough with an instrument there is solved the problem of sight-reading from notation, something every vocalist must - or should - be able to do.⁷

Classes in a variety of orchestral instruments were immediately formed, along with an orchestra, military band and small chamber music groups. Parts were arranged by Griffiths for students at all levels of ability. Emphasis was placed on the production of actual music, less attention being paid to the correctness of technique at this early stage. Experienced music teachers from within the community were appointed as tutors to the various classes, all of which took place outside of school hours - in the mornings and during the lunch break. Supervised class practices, organised on a daily basis, were seen to be vital to the success of the scheme.⁸

Also essential to the success of Griffiths' work was the support and co-operation of the College hierarchy. Given their concern for the subject, this was not difficult to secure. In response to a suggestion by Griffiths, the Board of Managers financed the purchase of a set of second-hand instruments to constitute the nucleus of the orchestra and band, the remainder being bought or borrowed by the students themselves.

Music was soon introduced into the daily life of the College. The military band provided accompaniment for the boys' physical drill before assembly and both the band and orchestra performed on the occasion of a visit by sports teams from another centre. Daily assemblies provided an opportunity for the massed singing of hymns and folk and national songs, this introduction to choral music encouraging the formation of a girls' choir. Interest amongst the boys was aroused by giving them the opportunity to participate in a production of Griffiths' operetta *Pirate Gold*, a move designed to "capture the interest of their fellows" and "stir the imagination of performers and audience".⁹

At the end of the second term, the first school concert was staged. It was an important test for Griffiths; his work would be on public display for the first time. Reviews of the entertainment by critics for the two local newspapers suggest that it was highly successful, both writings expressing amazement at the ground gained in the few months since Griffiths' arrival:

⁷ Conly, J.J.'s" *Dunedin*: 80.

⁸ Interview with John Ritchie, tape, [1960s].

⁹ Griffiths, *An experiment*: 50.

Although it is less than six months ago since Mr T. Vernon Griffiths inaugurated a definite system of musical education at the King Edward Technical College, the progress of the movement during that period has been nothing short of remarkable, and this was strikingly exemplified last evening, . . . Perhaps the chief charm of the entertainment was the fact that all the pieces chosen were well within the powers of the players, the majority of them being specially arranged by Mr Griffiths, but such was the standard of performance . . . that one was compelled to wonder whether the youthful players could not have coped equally successfully with something a good deal more difficult.¹⁰

The wonderful progress made by the musical societies which, less than six months ago, were inaugurated at the King Edward Technical College by Mr T. Vernon Griffiths was impressively conveyed to the large and appreciative audience . . . The success of the entertainment was a striking tribute to the system of musical education started by Mr Griffiths, . . .¹¹

However, not only the public was impressed. At the next meeting of the Board of Managers, Griffiths was acknowledged as providing the "inspiration" behind the concerts, the production of which would have been impossible without his skill and enthusiasm. Aldridge recommended that not only should he be given greater control in the overall organisation of future ventures but that his position be made permanent:

Compared with most school concerts it was of unusual quality; viewed as a performance of beginners it was amazingly good. . . . I recommend to the board that arrangements for concerts and decisions in regard to the spending of the proceeds should be referred to a committee of the staff, of which Mr Griffiths should be convener. . . . This is a convenient occasion to ask the board for authority to confirm Mr Griffiths's appointment as permanent.¹²

Two further concerts were presented in November and December of that year, the first being a production of Griffiths' operetta *Camping Days* while the second comprised both musical and dramatic items. Again, praise was unreservedly heaped on the students involved and Griffiths himself:

There can be [no] doubt that the King Edward Technical College has been immeasurably enriched by the presence of Mr T. Vernon Griffiths on its tutorial staff. In a remarkably short time Mr Griffiths has made music one of the most potent factors in the life of the school, and has created the soundest foundation for the future development of that art. The results of his musicianship and enthusiasm have already been happily apparent and were again manifest in the school production staged last night.¹³

Apart from his duties as music master, Griffiths also taught English and French,¹⁴ for the

10 Technical College concert. Clever juvenile musicians, *Otago Daily Times*, 18 August 1933.

11 Striking entertainment. Technical College musical societies. Fine concert in Burt Hall, *Evening Star*, 18 August 1933.

12 Technical College. Meeting of Board, *Otago Daily Times*, August 1933, VGP 3:7. His position obviously was made a permanent one, although it is not known when the Board's authorisation was given.

13 "Camping Days". Charming Technical College operetta. Mr Vernon Griffiths' valuable work, *Evening Star*, 2 November 1933.

14 At this time, it was compulsory for students contemplating study at university to be able to speak a foreign language. By offering a course in rudimentary French, Griffiths effectively opened the door to tertiary education for those Technical College students who were interested in, and capable of, taking advantage of that opportunity.

cost-effectiveness of the schooling system demanded that teachers be capable of teaching more than one subject. According to a report of two English classes taken by him, he was very proficient in this area and created a positive and productive learning environment. Music was introduced into the lesson wherever possible:

. . . Mr. Griffiths made excellent indirect use of his knowledge of music in the course of the lesson, which was in every way admirable.¹⁵

In 1934, expansion of the scheme of musical training steadily continued under Griffiths' guidance. Tuition was available in all instruments for the orchestra and band, and piano classes were established. The setting aside of one period per week for club work and special lessons provided further opportunity for orchestral rehearsal. Increased numbers of students enrolling in the scheme necessitated the establishment of a second-year course for those who had commenced their studies in the previous year.

Musical evenings were often held in pupils' homes where small chamber groups assembled together for extra practice time on Saturdays, thereby enabling parents to participate and express an interest in their children's education.

As regards choral music-making, the College's 1934 prospectus promised considerable development in this area including the formation of a choir of mixed voices.

In 1935, music became part of the system of evening classes at the College. Instrumental classes were set up, supplying players for an orchestra and a military band. Membership was also open to past and present students of the College who desired further practice or continued involvement in music-making after leaving school.

Camping trips for groups of boys involved in the College's musical organisations were arranged by Griffiths on similar lines to those held in conjunction with the Training College music scheme in Christchurch. A group of more than twenty boys attended the first such camp at Brighton at the beginning of 1934 and it was followed by further successful forays.

¹⁵ Mr. Griffiths - English [unpublished report], 1933, VGP 3:12.

As the years passed, the musical life of the Technical College flourished. Growing numbers of students were drawn into the scheme, new instruments such as the ukulele and bamboo pipes were introduced, and a string orchestra and massed choir were formed. Griffiths utilised the "bass-tune" arrangement of vocal music, an idea that had been pioneered by Cyril Winn in England in 1935. This involved placing the melody in the bass voice with accompanying parts above in order to overcome the difficulty often experienced by older boys with little musical training in learning and holding a bass line against other parts.

Griffiths' Papers note how chamber groups and choirs from the school were invited to perform in the community for different organisations including The League of Mothers, the Caversham Methodist Ladies' Guild, the Dunedin Manufacturers' Association and the Dunedin Division of the Torchbearer Movement. Various students provided items for the 1936 Dunedin Competition Festival and the concerts of the Royal Dunedin Male Choir, accompanied the Dunedin Juvenile Operatic Society's production of *The Sleeping Beauty* in 1939 and supplemented the University Orchestra in a 1941 performance.

Through these appearances as well as their own concerts and dramatic productions, public awareness of Griffiths' work among the students grew over the years. After any one concert, he would often receive letters of acclamation and support from grateful parents or members of the public. Their comments were very encouraging and clearly outlined the perceived benefits his efforts were reaping, both in the College and within the community as a whole:

... You are doing a wonderful work, that must have a great effect on music in Dunedin in the future, as well as providing untold pleasure at present.¹⁶

May I be permitted to express my keen admiration of the performance of your Orchestra at last night's concert. To me, it was most inspiring to listen to such fine music and ready response to your slightest wish. In addition, the behaviour and attention given by members of your Orchestra to other items of the concert was most commendable. The bearing and performance of the pupils is a very fine tribute to the attention and efforts you have made to bring them to such a high state of perfection and I am sure that this will be reflected in musical circles in Dunedin for many years to come.¹⁷

... The whole thing struck me as being immensely worth while [sic]. Not only is the music and singing astonishingly good but an even greater result for good must be the development in them of thoughtful regard and growing love for the beautiful. It seems to me that life and character must permanently be enriched by this training and there can be no more effective dealing with the base and the second rate than by crowding them with good.¹⁸

... By your efforts you have put "tone" into the school, and lifted it from its colloquial name of "Tech." to

¹⁶ Letter from Roy Spackman, 21 August 1935, VGP 3:53.

¹⁷ Letter from N. R. ?[surname undecipherable], 3 October 1939, VGP 6:50.

¹⁸ Letter from L. T. Dodds, 13 December 1939, VGP 6:68.

the Technical College, an institution fit to rank with the leading cultural colleges in the Dominion. You deserve the sincere thanks of not only the pupils and parents, but of the whole public of Dunedin for your outstanding cultural efforts.¹⁹

Acknowledgement came from within the profession also. Teachers were assessed annually by the Education Department in the areas of their teaching ability, professional and academic attainments and service, and reports for 1934 to 1939 preserved by Griffiths indicate that he was awarded consistently high marks.

In November 1938, a report on Griffiths' work at the College was presented to the Department by G. V. Wild, an Inspector of Manual and Technical Education.²⁰ Written in order to draw particular attention to the possibilities that existed for music education in post-primary schools, it outlined one scheme proposed by Griffiths which would further disseminate his ideas and methods.²¹ According to the proposal, the whole school population of Dunedin and eventually, the entire district, would be amalgamated under Griffiths' direction for the production of music. He would be assisted either by itinerant instructors of music at King Edward Technical College or by selected Training College students attached to various schools in Dunedin who would spend a minimum of one year working alongside Griffiths.

It seems that the scheme was not adopted in its entirety. However, in May of the following year, a request was made to the Principal of Dunedin Training College, John A. Moore, on behalf of the Director of Education that third-year specialists in music be allowed to spend time observing Griffiths at work. Permission was granted and in the following month, visits were arranged.²²

The 1940 report of Departmental inspectors on music at the College was extremely generous in its praise of the work being done under Griffiths' leadership as supported by Aldridge:

It is difficult to avoid the language of hyperbole in discussing this branch of the school's activities, for the work being done reflects the very highest credit on all concerned - on the Principal for realising the

¹⁹ Letter from George G. Dunn, 21 August 1941, VGP 7:130.

²⁰ G. V. Wild, [untitled report], 21 November 1938. (National Archives, E 1, 44/1/2 Pt. 1, Music in schools: General correspondence, 1934-1945).

²¹ As stated in the report, Griffiths believed that he had made as much advance at the College as was possible. He was therefore interested in extending his influence further afield.

²² Griffiths' agreement to co-operate in the Department's scheme is detailed in a letter from the Director of Education, N. T. Lambourne, to Moore, dated 4 May 1939. Return correspondence of 16 June 1939 effected the arrangement of the visits. (National Archives, E 1, 44/1/2 Pt. 1, Music in schools: General correspondence, 1934-1945).

possibilities and for the skilful organisation whereby the instruction can be carried out with a minimum of interference with the ordinary work of the school, on the devoted band of helpers who assist the Director of Music and lastly on the Director himself to whose skill, personality and unflagging energy the success achieved must be mainly attributed. . . . It is a real pleasure to the inspectors to pay tribute to the unique work being carried out in this department.²³

The College's Board of Managers as well as Aldridge himself frequently expressed their appreciation of his efforts, particularly in connection with specific musical events such as those associated with the 1939 Jubilee celebrations and the 1941 Patriotic Concert:

. . . I would beg you to understand the presence of a really genuine desire to thank you for the magnificent work of Jubilee week. While it is realised that every member of the Technical High School, whether pupil or teacher, did everything possible, it is none the less understood by everybody that without a touch of genius at the head the striking success of the week could not have been achieved.²⁴

When the King Edward Technical College Board of Managers met yesterday afternoon opportunity was taken by the chairman, Mr J. J. Marlow, to extend to the college musical director, Dr T. Vernon Griffiths, the board's appreciation of his services to the college . . . The Chairman said that the concert [of August 1941] was a wonderful musical effort, and that it had been recognised as such throughout the whole of New Zealand. Not only did it give an indication of the remarkable development of musical culture in the college, he said, but it had also been responsible[sic] for the raising of considerable sums of money for patriotic purposes. It was indeed gratifying, Mr Marlow continued, to know that the musical side of the college's activities, formerly the weakest subject, was now the most efficient . . .²⁵

For his part, Griffiths was quick to reciprocate their expressions of gratitude, thankful for the co-operation he received from them as well as his colleagues.²⁶ He was especially grateful for the support and encouragement of Aldridge, mindful that without it his work would never have progressed to the point that it had. This is well illustrated in Griffiths' tribute to Aldridge upon the latter's retirement in 1949:

Paraphrasing a verse of the college song, Mr Aldridge's own composition, Professor Vernon Griffiths . . . said Mr Aldridge was indeed "youth's truest friend and tried," and had "kept faith, kept honour, new; and still abided enshrined in the heart of the city." After referring to Mr Aldridge's work in making the college "a singing school" and giving its pupils the fullest opportunity for instrumental musicmaking, Professor Griffiths went on to describe Mr Aldridge as a pioneer of education, a citizen who deserved well of his city, a great head master, and a great man.²⁷

The very visible success of Griffiths' work encouraged other teachers throughout the country to adopt similar programmes in their own schools. One teacher who modelled his work on Griffiths'

²³ Departmental report upon music [Inspectors' report], 1940, VGP 7:16. The matter of Griffiths' change in title to Director of Music is discussed below.

²⁴ Letter from Aldridge, 4 September 1939, VGP 6:41.

²⁵ Technical College. Tribute to Musical Director, *Evening Star*, 22 October 1941. Griffiths' doctoral degree was conferred in June 1937 - see p. 109 for a fuller explanation.

²⁶ *Ibid.*

²⁷ Honours paid Technical College men, [unsourced], October 1949. Further, in response to Aldridge's death in 1958, Griffiths writes: ". . . He was a remarkably fine Principal. He and the Board's Chairman, Mr. J. J. Marlow, got me appointed and then supported me to the fullest extent." [VGP 29:77]. As already noted, Callaway also emphasised the key role of Aldridge in the instigation and subsequent development of the scheme.

scheme was Rudolph McLay, a former student of Griffiths' who undertook the music programme at Hutt Valley Memorial Technical College upon his appointment in 1939.²⁸

On learning of his appointment, McLay arranged to spend several days observing Griffiths at work in order to gain firsthand knowledge of his methods and practices.²⁹ Finding "absolutely nothing in music" at Hutt Valley, he was able to put the ideas and insights gained to immediate use. A system of musical training based on Griffiths' concept was established, with classes in a variety of orchestral instruments taken by himself and three part-time assistants.³⁰ The first public display of the work being done was given four months after McLay's arrival and, as in Dunedin in 1933, the overall reaction was one of admiration at the results being achieved:

Amazing progress has been made by all the groups, . . . Those who heard them were full of praise for the remarkable progress that had been made in so short a time, and for the importance of the work as forming part of a complete education.³¹

Griffiths' influence was readily acknowledged:

All this work has already been pioneered by Dr. Vernon Griffiths at the Dunedin Technical College, where most valuable and successful work has been carried on for a number of years. Mr. McLay has modelled his experiment on that work, and the success it has already achieved shows what value it will have for the community as a whole.³²

Commenting on a concert by Hutt Valley Technical College in the middle of the following year, prominent critic L. D. Austin applauded the work of such men as Griffiths and McLay for its beneficial effect on the youth of the day:

Teachers such as Dr Vernon Griffiths and Mr Ronald [sic- Rudolph] McLay are veritable crusaders in the cause of good music. They are doing work of incalculable importance and value in training the plastic mind of youth to withstand and repel the hideous onslaught of jazz rubbish. The adult jazz addict is beyond aid, but there is hope of musical salvation for our children, thank goodness!³³

Also exhibiting a keen interest in the work being carried out by Griffiths, Wellington Technical

28 In a letter dated 16 May 1940 [VGP 7:17], Dr. J. Hight writes " . . . I am glad your work is receiving attention from teachers interested in music in schools. The two men you mention in your letter, Mr. Gibb and Mr. McLay, should be influential in spreading a knowledge of the principles that you follow."

29 McLay's experiences at the College were documented in his article "Music and the secondary school", published in the *Education Gazette*, 1 June 1939.

30 Letter from McLay, 6 November 1939, VGP 6:56.

31 Music in the school. Orchestral training. A successful experiment, [unsourced], [October- November] 1939, VGP 6:57.

32 *Ibid.*

33 L. D. A.[L. D. Austin], [untitled report, probably from Austin's column entitled "Thoughts about music"], *Evening Star*, [August] 1940, VGP 7:27.

College sent Allan A. Kirk of the Government Youth Centre to Dunedin in August 1941 to observe the scheme in action. Upon his return, he made a comprehensive report of his experiences, describing the organization of the system of classes as well as his impressions of the Patriotic Concert which he attended. In his concluding remarks, while admitting that their own school did not possess a man of Griffiths' skill and experience, Kirk recommended that "there is much of the Dunedin experiment that we could very well adopt."³⁴

Griffiths' work was also observed by a number of overseas visitors. In mid-1938, for example, English organist and examiner for Trinity College of Music C. Edgar Ford is believed to have visited the College³⁵ although no record of such an occasion exists in the Papers. Two years later, H. C. Colles³⁶ included the school in a nationwide tour and on his return to England, he referred briefly to his visit in an article that recorded his general impressions of the state of New Zealand's musical culture at that time. Having been invited to a rehearsal of the College's massed orchestras, he commended the group's intonation, tightness of ensemble and their "disciplined enthusiasm", asserting that herein the groundwork was being laid for the formation of a national orchestra.³⁷

The latter years of Griffiths' work as music master at King Edward Technical College were marked by two important events - the staging of the 1940 and 1941 Grand Patriotic Concerts and the publication in 1941 of his book *An experiment in school music-making*.

Organised in the interests of the Otago Patriotic Council, the concert of August 1940 was undoubtedly one of Griffiths' greatest triumphs while at the College. It represented the culmination of seven years' work and involved virtually the entire student body with a choir of about 570 voices and a 200-strong orchestra. Featuring choral arrangements by Griffiths as well as orchestral items and instrumental ensembles, the diversified programme was proclaimed an "outstanding success"³⁸ by the local press who employed such phrases as "musical triumph" and "unprecedented

34 Allan A. Kirk, Wellington Technical College. Report on musical training at the King Edward Memorial Technical College, Dunedin, [October] 1941. (National Archives, E 1, 44/1/2 Pt. 1, Music in schools: General correspondence, 1934-1945) [also a copy at VGP 8:17]. Kirk was requested to forward a copy of the report to the Education Department by W. B. Harris, Supervisor of Teaching Aids. Harris endorsed all of Kirk's observations.

35 According to Ritchie; interview with author.

36 Henry [Harry] Cope Colles was Musical Critic of *The Times* (from 1911) and a member of the Royal College of Music Board of Professors and the Associated Board of the Royal Academy of Music and Royal College of Music.

37 Music in New Zealand. A growing art, *The Times Educational Supplement*, 27 January 1940, VGP 7:21.

38 Repeat performance. Technical School concert, *Evening Star*, 13 August 1940.

performance"³⁹ in their reports of the event. The musical excellence of the students' performances was enthusiastically praised and the positive impact of their work on the city as a whole was acknowledged:

The exceptionally valuable work being carried out by the various musical societies of the Dunedin Technical High School received an impressive demonstration last night when the college choir and orchestra, numbering in aggregate well over 600, presented a fully-fledged concert before a capacity audience in the Town Hall. . . . Too much stress cannot be laid on the value of this side of the college's activities to the future cultural life of the city, for the soundness and extent of the musical training which the students are now receiving will enable them to take their places in the adult musical societies in later years with a musical equipment that should be very much to the latter's advantage.⁴⁰

Musical history for this city was made in the Town Hall last night with the patriotic concert given by the Dunedin Technical High School. With a choir of 700 voices, and a 200-piece orchestra, the occasion could not fail to excite remark. But the astounding richness and depth obtained from the juvenile voices, the precision and obedience to the baton of both choir and orchestra, and, in effect, the almost faultless rendering of a well-chosen programme made it one that will not be forgotten. . . . "Phenomenal" was the adjective applied to the performance by Mr Alfred Walmsley, who, at a suitable interval, spoke on behalf of the musical societies of Dunedin in appreciation of the choir and orchestra and their work. "If the musical societies in the near future cannot produce good musicians," he said, "then there is something wrong with the societies themselves. This occasion must be unique in musical history. It was felt that some acknowledgement should be made by the societies, although the presence of this huge and wonderful audience is a tribute in itself. But we would like to stress the value to music in this city of this huge orchestra and huge choir." Dr Vernon Griffiths has every reason to be proud of the results achieved under his baton.⁴¹

Griffiths was congratulated by the College's Board and letters from members of the public revealed the extent to which his work was being admired and appreciated within the community:

When I heard you enthusing about the concert, I little thought that you could attain to such a standard. It was simply a revelation. . . .⁴²

Please accept my heartiest congratulations on the veritable triumph of last night's performance. It must surely be most gratifying after all your work, and I beg to assure you that on all sides I heard the most eulogistic references.⁴³

. . . It is the considered opinion of a large body of musical people that Dunedin is distinctly fortunate in having a gentleman of your undoubted talent and ability and also the energy to impart your knowledge. The training of such a large choir and orchestra to the high standard attained must have required inexhaustible energy and patience and I should like you to know that your work is very much appreciated.⁴⁴

Griffiths was obviously proud of the standard that his students had attained for he sent copies of the programme and newspaper accounts of the concert to G.V. Wild in the Education Department and Dr. Hight at Canterbury University College.⁴⁵ Unfortunately Wild was not able to accept Griffiths' invitation to attend the concert in person.

³⁹ Musical triumph. Technical School concert. Unprecedented performance given, *Evening Star*, 13 August 1940.

⁴⁰ Patriotic concert. Technical School musicians. An impressive performance, *Otago Daily Times*, 13 August 1940.

⁴¹ Musical triumph. Technical School concert. Unprecedented performance given, *op. cit.*

⁴² Letter from ?[signature undecipherable], 13 August 1940, VGP 7:22.

⁴³ Letter from [The Very Revd. Dean] G. C. Cruickshank (Dean of Dunedin Cathedral), 13 August 1940, VGP 7:23.

⁴⁴ Letter from George G. Dunn, 21 August 1940, VGP 7:30.

⁴⁵ Both Wild and Hight acknowledged the material sent to them in letters to Griffiths written in August 1940 [VGP 7:32]. It is possible, and quite likely, that they were not the only ones to receive such material from him.

The success of this concert was repeated the following year when a similar venture was organised. Letters received from parents and members of the public suggest that they were greatly impressed by what they had seen and heard. This was true also for the press critics:

It is no exaggeration to classify the progress of music in the Dunedin Technical High School as one of the most important developments in the history of music in Otago. Quite apart from the fact that it is resulting in the building up of bodies of young musicians capable of presenting first-class entertainment, the significance of the expansion of this work is in the fact that each year it is sending out scores, perhaps hundreds, of girls and boys with a foundation in appreciation and in the practice of good music. It would be difficult to find a more eloquent illustration of the value of the modern educational curriculum than the progress being achieved in this school by Dr Vernon Griffiths.⁴⁶

Last year, at the fruition of its training in matters choral and orchestral, the King Edward Technical College reaped a harvest of superlatives for its performance at its annual concert. This year those same superlatives could be applied.⁴⁷

While the Patriotic Concerts were an excellent "advertisement" at the local level for the work being carried on at the College under Griffiths' direction, it was through the publishing of *An experiment in school music-making* that his achievements received their most widespread exposure and recognition.

As discussed previously,⁴⁸ work on the book began in 1937 and by March 1941, it had been completed. Among those who received complimentary volumes were the Professors of Music at Auckland and Christchurch University Colleges and Otago University, the lecturers in music at the four Training Colleges nationwide, the editors of two New Zealand publications (*Art in New Zealand* and *New Zealand Free Lance*) and two periodicals emanating from the United States (*Musical Quarterly* and *Etude*) and composer Percy Grainger.⁴⁹

In the months that followed, reviews of Griffiths' book appeared both nationally and in foreign publications including the *Society for the Advancement of Education* (New York), *The Times Educational Supplement* (London) and *Educational Administration and Supervision* (Baltimore).

One reviewer regarded it as interesting but of no direct value or use to other schools except in the

⁴⁶ A musical event. Notable development. Technical School concert, *Otago Daily Times*, 19 August 1941.

⁴⁷ Outstanding performance. King Edward Technical College. An arresting evening, *Evening Star*, 19 August 1941.

⁴⁸ See 2. Literature review: 38-39.

⁴⁹ Special mailing list for *Music-Making*, [February-March 1941], VGP 7:78. The sending of a limited number of complimentary copies to those people suggested by the author was the standard practice of the N.Z.C.E.R.

most general sense. The scheme's emphasis on mass participation at the expense of the aesthetic appreciation of music was especially criticised.⁵⁰

Generally, however, the reviews were very favourable. Critics were not only impressed with the way in which the book was written but also with the scope and achievements of the scheme which it described. They praised the simplicity and directness of the book's approach, underlining Griffiths' skill as an author as well as a teacher:

This book is an intensely straightforward and practical exposition of the method of a music master - albeit an exceptionally gifted and devoted one - in making a large school musically-aware.⁵¹
It should be added that the book is a testimony not only to the author's powers as a musician and a teacher, but also to his ability to express his thought in prose that is at once clear, concise, and fluent.⁵²

All in all, the book was a testimony to his talent, perseverance and vision:

This has been triumphant work. It would not have triumphed without enthusiasm; enthusiasm would not have prevailed without great organising skill and resourceful attack upon such practical problems as the acquisition and care of instruments, the supply of music, and so on.⁵³

According to one review, the book was "destined to be a standard work in its subject", particularly in Australia and New Zealand,⁵⁴ and its value as a source of encouragement and inspiration to those working in the field of music education was underlined:

Altogether a thoroughly practical book which should inspire some at least of our music teachers to attempt a scheme on similar or modified lines, whilst for those who have already started along the road there will be much to help them over the hills and rough patches.⁵⁵
Teachers who are faced with similar situations in their instrumental and vocal programs will certainly welcome this well-written book on the development of an instrumental program under rather difficult conditions.⁵⁶

Griffiths' achievements at King Edward Technical College as recorded in *An experiment in school music-making* testify to the overwhelming success of the work that was undertaken by him there. But it was not without its struggles and disappointments.

⁵⁰ Music in school [copy], *Times Educational Supplement* [London], 15 November 1941, VGP 8:64.

⁵¹ Music for youth. The work of Vernon Griffiths, *Otago Daily Times*, 3 May 1941.

⁵² Book reviews and publications received, *Education Gazette*, 2 June 1941.

⁵³ Music in schools [copy], *Press*, 16 July 1941.

⁵⁴ New books. Music in the school. A record of a triumph, *Evening Star*, [May] 1941, VGP 7:85.

⁵⁵ Experiment in music [copy], *Education* [Sydney], June 1941, VGP 7:110.

⁵⁶ 1301. Griffiths, Vernon. An experiment in school music making, [*Education Abstracts* [?New York]], [November 1941], VGP 8:65.

Late in 1938 or in the early part of 1939 he was considering alternative employment. Inquiries were made to the Toronto Conservatory of Music regarding the possibility of a future vacancy there⁵⁷ and his chances were considered to be very promising should a position arise:

... I feel sure that, in the event of a vacancy, your splendid qualifications would make your application one which would command attention.⁵⁸

Griffiths was among the applicants for the Chair of Music at Auckland University College early in 1939.⁵⁹ On the subsequent appointment of Horace Hollinrake, the lectureship in music at Auckland Training College (which Hollinrake had occupied since his arrival in 1927) became vacant. It is not recorded whether or not Griffiths intended applying for this position but he was sent a telegram, presumably by the Education Department, which confirmed that he would receive maximum salary should he be appointed.⁶⁰

Any discontentment that Griffiths' might have felt with his job at the College is not clearly identified in the Papers although a letter from Dr. Hight of May 1939 suggests that he was involved in a disagreement of some kind, possibly concerning a limitation on the extent of his work there:

... I first had notice that you had changed your intention to leave Dunedin from Dr. Galway who gave me some inside information. I am glad that the little troubles will now vanish. Knowing both Aldridge and yourself I was sure that the matters in question would be arranged to your mutual satisfaction. I am particularly glad to know that you will have the fullest possible scope in developing the musical work of the College. I hear nothing but golden opinions of the character of that work.⁶¹

While the College undoubtedly valued Griffiths' work and achievements, the lack of formal recognition from the Education Department was a continuing source of frustration for him. His ideas and methods had engendered interest in educational circles both within New Zealand and overseas,

57 Letter from Sir Ernest MacMillan (Dean of the Faculty of Music at Toronto Conservatory of Music), 11 January 1939, VGP 6:10.

58 Letter from [Professor] Healey Willan, 10 January 1939, VGP 6:17. It appears that Willan was Griffiths' contact at the Conservatory, his name probably having been forwarded to Griffiths by their mutual friend Dr. James Lyon who was an examiner for Trinity College of Music.

59 According to Callaway; interview with author.

60 Telegram [signed "Education"], 27 March 1939, VGP 6:20.

61 Letter from Hight, 19 May 1939, VGP 6:34. As early as September 1933 Griffiths was asked to consider applying for a position in another school, in this case King's College in Auckland, according to a letter written by H. H. [Archday] on 13 September 1933 [VGP 3:13]. It seems likely, however, that he was not actively seeking other employment at this time. According to a letter received by Griffiths from Aldridge dated 29 May 1939 [VGP 6:31], Griffiths had sought and gained the approval of the Education Department to have his title changed to Director of School Music. The fact that this occurred subsequent to the settlement of Griffiths' supposed dissatisfaction may or may not be significant.

increasingly so with the publication of his book in 1941, yet the Department remained conspicuously aloof from his achievements, either unable or unwilling to seriously study his scheme with the view to adapting it for general use within the schools.⁶²

To be sure, Griffiths' work at the Technical College took up a great deal of his time. Nevertheless, as in Christchurch, he continued to take an active part in the musical life of the local community.

In the middle of 1933, he was appointed conductor of the Dunedin Orchestral Society, a move which was heartily applauded by the local press after his first appearance with the orchestra in September of that year. In him, they saw a musician of undoubted skill and experience whose talents were effecting a definite improvement on the standards achieved by the group:

It has already been clearly shown that Dunedin is all the richer in its music with Mr Griffiths' presence, and it is equally apparent that his association with this particular organisation is to be one of signal value. Mr Griffiths is widely experienced in practice, and commands a thorough knowledge of his art. He is a conductor of authority and independence, a boldness of style only cloaking a sensitive appreciation of the finest intellectualities of his music.⁶³

Mr Griffiths' wide knowledge of orchestral work was immediately apparent in the work of the combination, which played with vigour and confidence, maintaining a balance and cohesion which gave striking evidence of the capable manner in which the conductor had welded the individual sections of the orchestra into a well-balanced whole. His control of the combination, its confidence in and obedience to his directions, and the presence of such refinements as rich modulation, fine tonal balance, crispness in attack and release, and general virility of treatment, made the orchestra's performance as a whole one which must be acknowledged to be one of its best for some considerable time.⁶⁴

From the outset, Griffiths' presence at the helm of the orchestra was unmistakably apparent, particularly as regards their musical repertoire. The programme of the first concert, for example, included a variety of miscellaneous items alongside the orchestral works, this constituting a departure from their usual practice.⁶⁵ It also featured a large number of works by contemporary British composers as Griffiths continued the campaign begun in Christchurch to give this music greater exposure in the Dominion:

Everyone knows the melody of "Three Blind Mice," and it will be a new experience for many listeners to follow it through the brilliant symphonic variations which Joseph Holbrooke, the British composer, has built up around it. Writing to Mr Vernon Griffiths some years ago, Mr Holbrooke expressed the hope that something might be done in New Zealand to give the larger works of modern British composers a hearing.

⁶² As the ensuing years would reveal, there was to be little satisfaction for Griffiths in this matter.

⁶³ Orchestral Society. Third concert of season. Mr Vernon Griffiths assumes conductorship, *Evening Star*, 25 September 1933.

⁶⁴ Orchestral Society. Third concert. An impressive performance, *Otago Daily Times*, 25 September 1933.

⁶⁵ Dunedin Orchestral Society, *Evening Star*, September 1933, VGP 3:9.

The New Zealand branch of the British Music Society is now doing much with this end in view, and the Dunedin Orchestral Society is anxious to help in giving a lead in the same direction.⁶⁶

Any Dunedin resident calling himself "Twentieth Century" would presumably, at least, read the morning and evening papers. If he did he could not fail to notice that the Dunedin Orchestral Society, since Mr T. Vernon Griffiths assumed the conductorship, has at every concert rendered some of the works of modern composers. Indeed, if Mr Griffiths could follow his bent he would put on a programme consisting entirely of the works of English composers.⁶⁷

This programme became, in fact, a prototype of all those arranged by Griffiths during the following two years, programmes which were designed to appeal to the widest possible audience while retaining a high degree of musical merit. In general, they were light in nature and consisted of a variety of works by contemporary composers, notably those of British origin. Orchestral items were interspersed with vocal and instrumental solos and various chamber combinations.

Judging by the sizeable audiences which were reportedly drawn to each concert, it was a policy that seems to have had considerable success. According to the critics, this was based on the fact that listeners were treated to music of quality and worth while not being aurally over-exerted:

Mr Vernon Griffiths and his orchestra presented a programme effectively constituted to fulfill the tastes of an audience of intelligence and discrimination, and the cordial reception accorded each separate work indicated that they had succeeded admirably.⁶⁸

The programme itself was one that obviously appealed strongly to the audience, as it did not tax powers of concentration unduly, being composed principally of compositions that were either well known or of such construction that their themes could readily be followed.⁶⁹

The programme at last night's concert of the Dunedin Orchestral Society was of conventional composition but held a lively interest nevertheless. There was certainly nothing in it to confuse the uninformed, for the music possessed a simple and direct appeal, and it follows that the performance was a clear success.⁷⁰

Griffiths' work with the orchestra was greatly admired by the local community. He received personal messages of congratulations:

You are doing a wonderful work, that must have a great effect on music in Dunedin in the future, as well as providing untold pleasure at present.⁷¹

and earned the respect of the press critics who appreciated his fine musicianship skills as well as his ability as an effective leader:

... his thorough direction obviously enhanced his reputation in the eyes of the more critical subscribers of the society. Mr Griffiths is an earnest musician with a sensitive appreciation of his art, and his association

66 [untitled notice], [*Otago Daily Times*], September 1933, VGP 3:9. It is likely that Griffiths himself was the author of this notice.

67 Trombone[pseudonym], Musical programmes [letter], [unsourced], [17] October 1934, VGP 3:35.

68 Orchestral Society. Second concert of season, *Evening Star*, 2 July 1934.

69 Dunedin Orchestral Society. Successful third concert, *Otago Daily Times*, 1 October 1934.

70 Orchestral Society. Third concert of season. Brilliant performance by visiting pianist, *Evening Star*, 26 September 1935.

71 Letter from Roy Spackman, 21 August 1935, VGP 3:53.

with this orchestra promises to bear rich musical harvest.⁷²

Mr Griffiths has welded the 50 odd instrumentalists into an excellently balanced combination, and the manner in which the players responded to his directions argued a complete confidence in his interpretative insight.⁷³ . . . [his] work during the evening was suggestive of sincere and sensitive interpretation, and a profound knowledge of the inherent values of the numbers presented. Under his skilled direction the instrumentalists succeeded in associating themselves very closely with the underlying atmosphere of the compositions, . . .⁷⁴

Certainly Griffiths made a highly valued contribution to the Society. Indeed, after his very first concert, something of a revival was seen to be taking place within the group:

In Dunedin musical circles one of the uppermost subjects of conversation is the rejuvenation of the Orchestral Society. Playing members who have lengthy experience in the ranks say that it is many years since such a revival was enjoyed by all who are intimately connected with the society. It is deemed a privilege to be a performer. The rehearsals are valued, looked forward to, and well attended, and some of the younger members are talking about discontinuing the coffee interval so as to enlarge the time for fuller communion with the conductor, Mr T. Vernon Griffiths. Another effect of the reanimation is that former performers are willingly coming back, and advanced students are seeking to enrol as recruits.⁷⁵

It was thus with much regret that the Orchestral Society's Committee received Griffiths' unexpected resignation as conductor at the beginning of 1936. As with his departure from the Royal Christchurch Musical Society, Griffiths took particular care to make it known that the parting of ways was an amicable one.⁷⁶ However, the way in which he handled the whole matter, particularly as regards the involvement of the press, clearly did not please the Committee:

Mr Griffiths handed the curt notice of his resignation to the press on the 6th, and it came as a bombshell to those of the committee who were here to learn of it, . . . If Mr Griffiths intended no discourtesy to the committee - and personally I do not think he did - yet he must admit, all things considered, that he did not let the grass grow under his feet in sending an intimation of his resignation to the press before giving the committee an opportunity of replying.⁷⁷

While the reason for Griffiths' resignation was never disclosed publicly, it seems that a general lack of support from the Committee and/or members probably prompted the decision.⁷⁸

Griffiths' association with the Society did not end at that point. In October 1937 he was invited back as a guest conductor at their Jubilee concert⁷⁹ and judging by the warmth of the Committee's gratitude, it appears that any past wrongdoing on his part, perceived or real, was forgiven:

⁷² Orchestral society. Last concert of year. Sound performance of attractive music, *Evening Star*, 4 December 1933.

⁷³ Dunedin Orchestral Society. Successful third concert, *Otago Daily Times*, 1 October 1934.

⁷⁴ Dunedin Orchestral Society. Concluding concert of year. Attractively diversified programme, *Otago Daily Times*, 5 December 1935.

⁷⁵ [untitled report], [unsourced], [September-October] 1933, VGP 3:10.

⁷⁶ Vernon Griffiths, The Dunedin Orchestral Society [letter], *Otago Daily Times*, 8 January 1936, VGP 4:7.

⁷⁷ E. Kerr (Chairman of Committee of Dunedin Orchestral Society), The Dunedin Orchestral Society [letter], *Otago Daily Times*, [9] January 1936, VGP 4:7.

⁷⁸ This is intimated in a letter from Roy Spackman dated 25 September 1938, VGP 5:66.

⁷⁹ Alfred Walmsley was the other guest conductor.

My Committee is very grateful to you for your kind assistance at the Concert . . . and I am instructed to express their very sincere thanks for your efforts. . . . The sacrifice you have made in assisting the Society at its Jubilee Concert is another instance of your great enthusiasm and your love of music.⁸⁰

In fact, within a year; Griffiths had received, and accepted, an invitation to be fully reinstated to the conductorship of the Society upon the resignation of his successor, Roy Spackman.⁸¹ Since Griffiths' departure, the orchestra had been beset by difficulties, a drop in standards being accompanied by a decrease in public support.⁸² However, under his guidance, former levels of competence were again achieved:

The Dunedin Orchestral Society has faced the most anxious moment in its long history and has come through with colours flying. The society has not had a happy record in recent years, and it was quite obvious that last night's concert, which was awaited with an interest that must, at least among the more critical subscribers, have been rather apprehensive, was to provide the acid test in determining whether there was any point in it continuing. And it is a very pleasant duty to record that the orchestra, rejuvenated and revitalised to an almost astonishing degree, gave its followers the best concert they have had in years.⁸³

and hope for the future was restored:

. . . this season the instrumentalists have steadily gained in strength and enthusiasm, and have now demonstrated that the 52-year-old society is by no means a back number in the musical life of the city, but merits the strongest support of all who love orchestral music. Last night's presentation should do much to accomplish the final rehabilitation of the society in the eyes of its supporters, and if it can maintain this standard in the future there seems no reason why the society should not retain a position in the cultural life of the city that is in keeping with its traditions.⁸⁴

Griffiths continued his practice of basing the programmes of each concert on the music of contemporary British composers. It was customary for the evening's entertainment to conclude with the national anthem, usually arranged by Griffiths himself, and on one occasion, the version presented provoked the protestations of at least one member of the audience:

Sir,-Why does the Dunedin Orchestral Society continue to play such a grotesque arrangement of our National Anthem? After the pleasing performance of the orchestra at last night's concert the harmonies of the National Anthem left one simply "cold." . . . Trusting that we may hear it always with that dignity and simplicity which is all that is required.⁸⁵

Griffiths was not without his supporters, however:

. . . This arrangement is set in the modern style and is decidedly original, but is none the worse for that, . . . Mr Percy Grainger, on his last visit to Dunedin about four years ago, paid a tribute to Dr Griffiths's setting of

80 Letter from H. H. Sykes (Secretary of Dunedin Orchestral Society), 29 October 1937, VGP 4:100.

81 The reasons for Spackman's resignation are not known.

82 Dunedin Orchestral Society. Third concert of season. Encouraging standard maintained, *Otago Daily Times*, 6 December 1939.

83 Orchestral Society. A welcome rejuvenation. Regaining former high levels, *Evening Star*, 8 December 1938.

84 Dunedin Orchestral Society. Third concert of season. Encouraging standard maintained, *op. cit.*

85 Subscriber D.O.S., The National Anthem [letter], [unsourced], [7] December 1939, VGP 6:63.

the anthem, so surely this is sufficient to convince one that it is interesting and original.⁸⁶
 Sir,-To one who is heartily tired of the "traditional harmony" of the National Anthem, it is decidedly refreshing to go to a concert and hear it rendered as the Orchestral Society rendered it on Tuesday night. . . .⁸⁷

Following the Society's concert of December 1939, Griffiths' association with the orchestra appears to have suddenly ceased.⁸⁸ The circumstances of this second departure are unclear. However, the respect and gratitude earned through his years of service remained, particularly from the committee members. In November 1940, for instance, he received a sum of money from the committee in recognition of his important contribution to the society which, it was felt, was never adequately rewarded.⁸⁹

Following his initial departure from the Orchestral Society in 1936, Griffiths' involvement in community music-making did not diminish at that point, for while his activities in one area were curtailed (temporarily in this case), he was presented with an opportunity elsewhere.

As discussed previously, one of the factors which seems to have contributed to Griffiths' decision to leave England was his desire to convert to Catholicism. It was in 1936, nine years after he had arrived in New Zealand, that he took this step:

Most important of all, it was in that period [1933-1942] that I finally became a Catholic in the time of Bishop White. Monsignor Morkane received me.⁹⁰
 How thrilled Mrs Hight & I are to get your great news! Naturally we are very glad and hope that you have found at last the peace and solace you sought. Our pleasure is tinged with a little amusement because a few months ago Mrs. Hight was told that you had apparently forsaken religion and was no longer interested enough to attend any church services.⁹¹

The result of careful consideration, his faith was a source of pleasure and personal strength, so much so that he expressed a desire for others to come to the same decision:

Between ourselves, my own conversion to the Catholic Faith has made me tremendously keen that all the young people around me should grow up with the great happiness which only a firm belief in the Christian Faith can give. Quite naturally I hope that some of them perhaps may do as I have done (after so many long years of wandering, study & questioning). But if this is not to be, then - as the Catholic Church says - let

⁸⁶ Another D.O.S. Subscriber, *The National Anthem* [letter], [unsourced], [8] December 1939, VGP 6:63.

⁸⁷ Music Lover, *The National Anthem* [letter], [unsourced], [9] December 1939, VGP 6:63.

⁸⁸ There are no further indications of Griffiths' involvement with the society in his collected materials after this date (in the way of programmes or reviews of concerts) which suggests that the concert of December 1939 may have been his last as conductor. No reasons are given for his departure. However, as it occurred in conjunction with his resignation from his post at St. Joseph's Cathedral [see below], it may be conjectured that similar factors of ill health and pressure of work also applied in this instance.

⁸⁹ Letter from H. H. Sykes (Secretary of Dunedin Orchestral Society), 22 November 1940, VGP 7:47.

⁹⁰ Letter from Griffiths to Father Bernard O'Brien, S. J., 15 September 1979, VGP 84:50.

⁹¹ Letter from Dr. J. Hight, 12 February 1936, VGP 4:13.

them at any rate strive to live up to the standards of their own Churches . . . 92

The more experienced I get as the years pass, the more I realize the supreme importance of religion in helping us to struggle on against the difficulties of our own lives.⁹³

Although he had apparently decided to have nothing more to do with church music at that time, Griffiths was persuaded by Monsignor Morkane, administrator at St. Joseph's Cathedral, to assume directorship of the Cathedral Choir.⁹⁴ On taking up the position, he immediately disbanded the mixed voice S.A.T.B. choir ("which was at a low ebb"⁹⁵) and established a boys' choir, with tenors and basses from the old choir being retained.

A disciple of the traditional school of choral music with its emphasis on discipline and training, Griffiths laid down firm conditions of membership when the choir was reorganized in 1938. According to a notice circulated to those men who intended returning to the choir,⁹⁶ members were expected to attend the rehearsals, Sunday Masses and Evening Devotions "with absolute regularity and punctuality".⁹⁷ Sight-singing and methods of voice production would be studied, and the choir's repertoire would have its basis in plainsong and polyphonic music, in accordance with the requirements of the "Motu Proprio" of Pope Pius X. Continued membership of the choir was based on a strict adherence to these requirements:

It is necessary to be perfectly frank[sic] and to say that no gentleman who is unable to work in strict accordance with the essential guiding principles stated above should continue as a member of the Choir.⁹⁸

Boys belonged to the choir as either choristers or probationers, their numbers surpassing fifty in 1938. Like the men, they were expected to attend rehearsals diligently and punctually, and display high standards of behaviour at all times.⁹⁹ First and foremost, they were doing "a very necessary work for the Church."¹⁰⁰ But alongside the responsibilities certain privileges were promised, their extensiveness indicating Griffiths' dedication to his charges as well as to his duties as choirmaster.

92 Letter to Frank Callaway, 22 May 1937.

93 Letter to Callaway, 7 September 1941

94 From correspondence with Michael F. McConnell (choirmaster at St. Joseph's Cathedral as at October 1990), 18 October 1990, VGP 84:51.

95 *Ibid.*

96 St. Joseph's Cathedral, Dunedin. Re-organisation of the Cathedral Choir [notice], [November-December] 1938, VGP 5:64.

97 *Ibid.*

98 *Ibid.*

99 St. Joseph's Cathedral Choir. Letter to parents (or guardians) of choir boys and probationers [letter], [September-October] 1938, VGP 5:55.

100 *Ibid.*

They received free tuition in voice production, sight-reading and elementary theory and those who attended Christian Brothers' School were given free school books. Each boy received a small remuneration for each practice and service attended, a proportion of the accumulated amount being paid out yearly with the remainder being received upon leaving the choir. An annual picnic and prizegiving was organized on their behalf and they had free membership to the Choir Games Club. Finally, upon leaving school, they would be provided with a testimonial if required.

Griffiths also took up the position of organist at the Cathedral. Unfortunately, it appears that the quality of the instrument he was required to play left a good deal to be desired:

. . . They must miss you there [St. Joseph's], but the organ is not an attractive instrument in the Dunedin Cathedral. Surely they could do something about it. I am sure that it would rebuild quite well.¹⁰¹

Due to ill health and pressure of other responsibilities, Griffiths resigned from his duties at St. Joseph's Cathedral in April 1939. In receiving his resignation, church officials thanked him for his services, particularly in connection with the Boys' Choir and expressed the hope that work in this area would continue along the same lines.¹⁰²

Apart from his commitments with the Orchestral Society and at St. Joseph's Cathedral, Griffiths participated in a full range of other activities as a musician working within the community.

He was invited to be one of ten vice-presidents of the Band of the First Battalion, Otago Regiment in August 1933.¹⁰³

As in Christchurch, he continued to give lectures to various groups on a range of topics related to music. The groups included musical societies, the likes of the Dunedin Gramophone Circle and the Society of Women Musicians of Otago; welfare and educational organisations such as the Otago Educational Institute and the Otago branch of Young Farmers' Clubs; and various Catholic groups including the Catholic Nurses' Guild and University of Otago Catholic Students' Guild. He lectured

¹⁰¹ Letter from C. Foster Browne, 31 August 1941, VGP 7:115.

¹⁰² Letter from [Jas] I. Gavin, 5 May 1939, VGP 6:53. Following Griffiths' departure, the roles of organist and choirmaster were separated into two distinct positions. His successors were organist, Miss Leslie Comer, with whom he had worked on occasion, and Rev. Father Anthony Loughman as choirmaster.

¹⁰³ It is not clear whether or not Griffiths actually accepted this position.

on music in the school and home, music in the community, its relationship to the masses, the place of music in education and various aspects of its history.

In 1939, he accepted an invitation to participate in the 18th Annual Summer School organised jointly by the Canterbury and Otago branches of the Workers' Educational Association and held at Waitaki Boys' High School during the summer vacation. One of the seven members of the core lecturing team, he presented a course on music appreciation and its application. Practical demonstrations of music-making were provided by members of the Technical College orchestra who travelled with him to participate in the eight-day event.¹⁰⁴

His activities as an adjudicator increased considerably during his years in Dunedin. His services were in great demand from competitions societies throughout the South Island as well as in Wellington and New Plymouth, and it provided him with the opportunity of sharing his knowledge and experience as a musician with the younger generation. In this regard, it seems that his helpful encouragement was very much appreciated, by competitors and spectators alike:

I think this is the most feeble way of expressing my deep gratitude to you, for much help, patience, encouragement and constructive criticism. It is easy for a winner to feel deep gratitude for her adjudicator- but not always a loser[sic]. Well I am one of the latter - but your encouraging remarks and hints on my award sheets, not to mention the ray of sympathy which I have always felt whilst facing you from that very terrifying platform - has inspired me to even greater keenness - and although now a very timid - nay terrified student and competitor, I should one day be a winner. . . .¹⁰⁵

Dear Sir, Please allow a non competitor to congratulate you on your fairness and great understanding of human nature, particularly with regards to the children. I am sure that were more judges to follow your method, the entries for the Competitions would show a considerable increase.¹⁰⁶

As a performer, Griffiths maintained a relatively low profile, seemingly preferring to channel his energies in other areas. He participated in two concerts of the British Music Society, in March 1934 and mid-1937, as an accompanist and pianist in various chamber groups. Incidentally, the second of these concerts featured compositions and arrangements by Griffiths as well as the works of two other local musicians, Mary Martin and Dr. V. E. Galway.

Organ recitals were limited to a series of four concerts in November 1938 and February 1939 and

¹⁰⁴ Documents preserved by Griffiths indicate that he accepted invitations to the Summer School in (at least) the following two years (1940-1941, 1941-1942). See, for example, VGP 7:41, 7:46, 7:51, 7:65a, 7:65b, 7:66, 7:68, 7:69, 8:19.

¹⁰⁵ Letter [anonymous], [September-October] 1935, VGP 3:67.

¹⁰⁶ Letter from "Young music lover", 28 August 1936, VGP 4:24.

a programme of music by British composers in 1941. According to documents preserved by Griffiths, only one recital was given outside of Dunedin, this being in Invercargill in 1934. He presided at the organ of the Dunedin Town Hall as accompanist to various choral groups on several occasions.

Broadcasting was an area in which Griffiths continued to take an active interest. In 1937 and 1938¹⁰⁷ he gave weekly nationwide lectures from the 4YA studios in a series entitled "Masterpieces of Music" wherein various well-known works in the classical genre were analysed. Judging by the feedback he received, his talks were considered to be informative and stimulating:

By the way I listened in to "Dr" Griffiths the other night and found him most interesting. . . . 108

. . . I have managed on occasions to hear your "Masterpieces of Music" and these have always proved to be most enjoyable and instructive. . . . 109

Week after week, without fail, "Masterpieces of Music" is presented from 4YA on Thursday night. Week after week, also without fail, listeners wonder just when the standard will go back. It just doesn't seem reasonable to expect it to remain as high as it has been for so long. . . . 110

Griffiths' work as an author and writer was extensive during the nine "Dunedin years". Apart from the penning of *An experiment in school music-making* which has already been discussed, his other major commitment was the continuing editorship of *Music in New Zealand*. He also wrote articles on topical subjects (such as New Zealand's musical culture and its future, and the value of the competitions movement to the community) for newspapers in Wellington and Hokitika and the periodicals *Tomorrow* and *Choral News*. He occasionally reviewed concerts for the local press and early in 1935, he provided a series of newspaper notices promoting a forthcoming concert of the Christchurch Harmonic Society in Dunedin. Incidentally, Griffiths was a firm believer in the establishment of musical links between various centres and actively encouraged the reciprocity of musicians and musical groups.¹¹¹ In July 1941, for instance, he conducted a performance by the combined forces of the Dunedin and Oamaru Choral Societies in Dunedin.

One aspect of Griffiths' work as a musician which showed a marked increase, particularly after

107 Copies of contracts from the New Zealand Broadcasting Department preserved by Griffiths [see VGP 4:91, 4:101, 4:107, 5:9, 5:29, 5:52] indicate that the series was broadcast from July to November 1937 and February to September 1938. However, it may have continued beyond this time.

108 Letter from H. H. Tombs, July 1937, VGP 4:77.

109 Letter from Malcolm Rickard (National Broadcasting Service), 27 July 1938, VGP 5:28.

110 Without fail, *New Zealand Radio Record*, 8 April 1938.

111 News in brief. . . . Wellington, *Music in New Zealand*, v.2 n.9, 10 December 1932: 13.

his conversion to Catholicism, was his composition and arrangement of music for church use. Hymns, arrangements of carols and hymn tunes, and Services for boys' voices were among the works submitted to British publishing houses including The Faith Press, Stainer & Bell and Novello & Co. for their consideration. Although he received a number of rejection letters, he did have at least one work accepted for publication at this time - a Mass for boys' voices entitled *Missa Innocentium*, published by The Faith Press.

He composed music for publication in the *New Zealand Tablet* and it was not unusual for him to receive requests from choirs throughout the country, church choirs in particular, for copies of his works. As has been seen, his compositions and arrangements of music were often performed locally, by such groups as the Royal Dunedin Male Choir.

In October 1935, Dunedin was visited by Australian composer-pianist Percy Grainger who presented a concert of his own works assisted by local performers and groups including the Dunedin Orchestral Society. Grainger was full of praise for Griffiths, "a gifted and original musician",¹¹² and their meeting marked the beginning of a mutual friendship. They regularly corresponded, particularly in the period immediately following the visit and Grainger's letters clearly conveyed his deep respect and fondness for Griffiths:

. . . My wife & I enjoyed meeting you so very much. We like you so very much, admired your conducting & everything you did. We feel we have been snatched away too soon from communion with a deep & brilliant mind, an honest & vital nature - a true artist & thinker.¹¹³

They exchanged their own compositions as well as views on musical and other topics. In Grainger, Griffiths found a kindred spirit to whose views he could readily subscribe. He devoted the editorials of two issues of *Music in New Zealand* to him,¹¹⁴ hailing him as an outstanding and a dynamic musical personality, and included a tribute to him and his work¹¹⁵ and a report of his activities in England.¹¹⁶

¹¹² New Zealand music. Plea for recognition. Mr Percy Grainger's views, *Otago Daily Times*, [October] 1935, VGP 4:3.

¹¹³ Letter from Percy Grainger, 30 October 1935, VGP 4:3.

¹¹⁴ See editorials in *Music in New Zealand*, v.5 n.8 (10 November 1935) and v.5 n.10 (10 January 1936). In a handwritten note in volume 5 number 8 of his personal copy of *Music in New Zealand*, Griffiths clearly expresses his disassociation with any anti-Grainger articles that appeared later in the journal [the article, titled "Percy Grainger arraigned" by L. D. Austin, actually appeared in v.4 n.2 (10 May 1934)].

¹¹⁵ Tribute to Grainger, *Music in New Zealand*, v.6 n.5, 10 August 1936: 2-4.

¹¹⁶ Percy Grainger in England, *Music in New Zealand*, v.6 n.11, 10 February 1937: 5.

While his work within the community as well as the responsibilities entailed in his job at the Technical College claimed a large portion of his time and energies, Griffiths did not neglect his own studies during his early years in the country. In 1929, while still in Christchurch, he applied for admission to the degrees of M.A. and Mus.B. at the University of New Zealand and received notification of his acceptance in June of that year.¹¹⁷ Work on his doctoral studies commenced in 1934 with the composition of "The Passions", a setting of an ode by Collins for choral forces, organ and orchestra. Approved in October 1935, it was praised by the examiner, English scholar Percy Buck, who made the following comments in his report:

In passing this work, I have been guided by its evident sincerity of purpose as well as its technical efficiency. The subject matter is good and interesting, and it has been handled in a musicianly way throughout. There is an avoidance of the common-place cliché, without reverting to any ultra-modern neologisms, the vocal parts are singable, and the interest is maintained. . . .¹¹⁸

In March 1936, Griffiths sat the written component of the doctoral examination which comprised three papers. It seems that he did not perform to the best of his ability owing to ill-health¹¹⁹ and was allowed to re-sit the examination in February 1937. This necessitated the appointment of a new examiner, Buck being replaced by Professor C. H. Kitson who set the new papers.¹²⁰ Four months later, Griffiths was informed of Kitson's approval of his scripts and by the end of June, nearly three years after commencing his studies, the degree was conferred.

Messages of congratulations poured in from all over the country - from colleagues, friends and students as well as groups and societies with which he was associated.

In 1941, due to the retirement of Dr. J. C. Bradshaw, the chair of music at Canterbury University College became vacant. The position was advertised in July and sixteen applications received.¹²¹ Griffiths was among those applying as was Frederick Page who had been appointed temporary lecturer in the interim period. Responsibility for appointing the new Professor rested with the College Council advised by a London committee. Although the opinion of this committee was

¹¹⁷ Letter from the Registrar of the University of New Zealand, 8 June 1929, VGP 1:116.

¹¹⁸ The Passions. (Exercise for Mus. Doc.), Report by Percy Buck, 15 September 1935, VGP 4:2.

¹¹⁹ According to an annotation by Griffiths at VGP 4:36, a bout of influenza from which he had not fully recovered was the cause of his poor performance.

¹²⁰ At this time, the entire Mus. D. examination was set and marked by one examiner only. However, the regulations were later changed for this degree, in that two overseas examiners were required.

¹²¹ Notes [handwritten] by Dr. J. Hight given to Griffiths, VGP 9:26.

not final, it carried great weight in its formulation of a short-list of names¹²² and their recommendation was usually accepted by the local panel.¹²³

Correspondence preserved by Griffiths suggests that he was determined to do his best to secure the position. The matter of obtaining suitable referees concerned him greatly and he sought the advice of two members of the University Council - colleagues Dr. Hight and J. G. Polson. Principal of the Christchurch Training College and patron of the Training College music scheme, J. E. Purchase, was suggested as a possible candidate along with Drs. P. Hadley, Markham and Colles in England.¹²⁴ He was advised to include testimonials from Hight and Purchase for the benefit of the London committee even though they were actually part of the selection panel in Christchurch.¹²⁵ In any case, Griffiths was assured that his acquaintance and past association with certain members of the University Council would be of great benefit:

You can rest assured that your application will receive more than ordinary consideration by those members of the College Council to whom you are known & who claim you as a friend.¹²⁶

Kept up-to-date by Hight on the way matters were proceeding, Griffiths was actually informed that his application had been successful nearly two months before the appointment was officially announced.¹²⁷ It was a decision which Hight greatly welcomed:

... Needless to say I am delighted both for the sake of the College & for the opportunity it gives you to develop your art & extend the field of good work for its advancement.¹²⁸

Others joined him in their good wishes when the appointment was publicly announced in mid-May. While news of his return to Christchurch was received with much enthusiasm by his friends and colleagues there, the impending loss to Dunedin was keenly felt:

... The place you have made for yourself in the Musical Life of Dunedin will be difficult to fill, and may never be filled again so adequately.¹²⁹

... My only regret is that Dunedin is losing you, & that I will not have the pleasure of seeing you from time to time here, as I have valued your friendship & your help exceedingly. You will be sadly missed from the Technical College, where so much of your fine work has been done. I can quite imagine that all your

¹²² Letter from J. G. Polson, 5 September 1941, VGP 8:4.

¹²³ Letter from Jim Masterton, 24 August 1941, VGP 8:6.

¹²⁴ Letters from Hight - 20 August 1941 and 28 August 1941, VGP 8:5. Hight also suggested that he send a copy of *An experiment in school music-making* with his application.

¹²⁵ Letter from Masterton, *op. cit.*

¹²⁶ Letter from Polson, *op. cit.*

¹²⁷ Letter from Hight, 30 March 1942, VGP 8:70.

¹²⁸ *Ibid.*

¹²⁹ Letter from Chas. E. Begg (General Manager of Charles Begg & Company Limited), 27 May 1942, VGP 8:102.

young people are very sad at the prospect of parting with you.¹³⁰

Indeed, a genuine sadness was felt by his students:

... I suppose you are still thinking of the boys and girls and teachers of Tec. as everyone here is thinking of you. It was very quiet in assembly this morning without your cheery presence coming to the fore. All through the day we would look round expecting to see you coming along, but it would just be Mr. Field with his ginger trousers.¹³¹

The Education Department passed on their congratulations, thanking him for the fine work that had been done during his nine years at the Technical College:

... Not only has your work there been outstandingly successful but the influence of that work has penetrated to other parts of New Zealand and has stimulated school music very noticeably indeed in other Technical Schools. What I particularly liked about your work, speaking personally, was the judicious mixture of highbrow and lowbrow and over all a sense of joy in the doing of it. We shall find it hard to fill your place but we do send our good wishes for your success and happiness in your new work and we also express the hope that our schools may still have the benefit of your leadership, if not directly then in due course by teachers stimulated by your ideas and trained by your methods.¹³²

Glowing tribute to his years of service was also paid by his staunch ally at the College, W. G. Aldridge:

... We had never believed it possible that we [the school] should share the great experience which you brought to us. I shall never be able to put into words what you have done for the School, but I say quite calmly that your service here was the greatest single contribution made to its life. The Staff knows this to be true, and the boys and girls in their way, too, are aware of it. Since you have gone, they have sung and played as though they knew it rested with them to maintain something precious that you had left behind, and I confidently believe that they will do their part until I can provide them with the best successor that is to be found.¹³³

Indeed, as a token of their appreciation, the College Board, on receipt of his resignation, agreed to give their full co-operation in releasing him from his duties at the school as quickly as possible.¹³⁴ The date was set for his departure - 20 June - enabling him to take up his appointment at Canterbury University College midway through the second term. Thus it was that, after an absence of nine years, he arrived back in Christchurch, the city that was to be his home for the remainder of his life.

¹³⁰ Letter from Roy Spackman, 26 May 1942, VGP 8:105.

¹³¹ Letter from June [surname not given], 22 June 1942, VGP 9:32.

¹³² Letter from F. C. Reynard (Supervisor of Technical Education), 5 June 1942, VGP 9:8. Underneath the letter, Griffiths wrote "Mr. Reynard was always a good friend."

¹³³ Letter from Aldridge, 30 June 1942, VGP 9:45.

¹³⁴ Letter from Aldridge, 27 May 1942, VGP 8:93. Correspondence of May 1942 with the Registrar of Canterbury University College [VGP 8:94] and Dr. Hight [VGP 8:95] suggests that the only other obstacle with which Griffiths had to deal in taking up his appointment at the earliest possible time was securing the permission of the military authorities in Dunedin to relinquish his responsibilities with the Home Guard, with which he was involved. Given Griffiths' early departure date, it would appear that this permission was granted.

5.

THE LIFE OF VERNON GRIFFITHS (1894-1985)

III: 1942 - 1961

5.1 Canterbury University College (1942-1961)

When Griffiths took up his appointment at Canterbury University College's Department of Music in June 1942 (almost on his 48th birthday), the academic year was well under way under the direction of his predecessor Frederick Page.¹ Although he had little choice but to continue along those predetermined lines, his intentions for the future of the department were revealed in October when he organised a meeting attended by 40 to 50 professional teachers of music, offering them the department's co-operation in working towards the advancement of the community's musical life by furthering their own training.²

It was in the following year that he set his individual stamp firmly on the department.³ In accordance with his conviction that music belongs to all people rather than an exclusive few,⁴ he determined to bring the department into closer contact with the local community in which it functioned, and in an oversize advertisement published in the local newspapers early in 1943, he clearly laid out the various services he intended it to offer.

Courses would be offered to both professional and non-professional musicians and requirements

1 A graduate of Canterbury University College and initiator of the midday recitals there in 1934, Page was appointed acting lecturer following Dr. Bradshaw's departure due to ill-health in 1941 (Bradshaw retired at the end of that year). He remained in this position until Griffiths' arrival.

2 Vernon Griffiths' 80th birthday programme, tape, 22 June 1974. Griffiths outlined, for instance, proposed degree and diploma courses designed for teachers only.

3 The first part of this section, that dealing with Griffiths' involvement at Canterbury University College, draws heavily on material prepared by John Jennings in *Music at Canterbury*: 32-44 [Ch. 3: "The spread of musical culture: Vernon Griffiths, 1942-1961"].

4 He was strongly influenced in this belief by Walford Davies who viewed the university as a lighthouse rather than an ivory tower, invigorating the community from which it springs. (Vernon Griffiths' 80th birthday programme, *op. cit.* [see note 2]).

for diploma qualifications of English examining bodies would be met, including those for band conductors and bandsmen, organists and L.T.C.L.(Performers) and L.T.C.L.(Conductors).

Various options regarding choices of course for degrees in Music and Arts as well as the L.T.C.L. (Class Music Teaching) diploma were suggested to school music specialists at Training College, and a range of activities available for school children, including a University Junior Music Course for selected candidates, was outlined.

Activities within the department were also highlighted. The regular weekly lunchtime recital series and music appreciation lectures would continue, supplemented by a monthly evening concert by professional musicians. The College Orchestra and College Choral Society would remain active, membership now being extended to Training College students, school pupils of suitable ability and the general public.

Griffiths' term as Professor at the College's music department had now truly begun. He had extended its range of activities in order to increase the department's level of involvement in the community, at the same time raising its public profile. The immediate expansion which these moves engendered necessitated the appointment of more staff and by 1946, two additional fulltime positions had been established.⁵

As identified by Jennings in his assessment of the period in question, it seems that three themes characterised Griffiths' twenty-year occupation of the chair, representing the main areas of his concern and consequently, his activity. They are: the training of community music leaders, the promotion of performance studies within the academic environment, and the broadening of degree structures in order to accommodate these developments. Each of these factors will be discussed in turn.

The training of community music leaders was a primary mission. To Griffiths' way of thinking, the College's music department was not the sole domain of the young, those fresh out of

⁵ The first additional staff member was Clare Neale, an Otago graduate, who was appointed as an assistant lecturer in 1944 (being promoted to lecturer in 1948). Part-time assistance was given by a senior student, Margaret Hadden-Jones, during the war years and in 1946 a junior lectureship was established to which former King Edward Technical College pupil and Otago graduate, John Ritchie, was appointed. These staff numbers were maintained until the mid-1960s when increases in student enrolments and diversification of courses required further appointments.

secondary and technical schools who intended to pursue a career in music. Rather, he believed that the opportunities which its stimulating and creative environs offered should be open to all, whatever their age or level of ability. Termed "Music for the people", the movement he spearheaded sought to "give an appreciation of all types of music to all types of people" and its purpose was described by Griffiths as follows:

... our aim is to encourage to the fullest extent enthusiasm for active music making throughout the community - among amateur musicians, musical organisations, and school pupils in this city and the surrounding rural areas. Then we must lead that enthusiasm toward the realisation of ever-rising standards in music and its performance by encouraging professional musicians to give public performances and, in so doing, to set a high example. One of New Zealand's greatest needs is for competent, enthusiastic leaders for this work. ...⁶

Evidence of this movement has already been seen in his provision for the enrolment of non-degree students, his opening up of the College's musical performance groups to the community and in the continuation of public lectures and concerts. Two other means through which musical experiences and training were offered to the wider community were the organisation of concert tours to outlying centres and vacation schools in musical leadership.

Originating in the earliest years of Griffiths' term of appointment, the concert tours were arranged in conjunction with the College's Adult Education Department, established in 1940. Professional musicians working in the city, often accompanied by Griffiths on piano, would present varied programmes of works by well-known composers. Sometimes the choice of music would be determined by a particular theme - British music or the music of French and Russian composers, for example - and it was usual for the concert to be either preceded by a lecture delivered by Griffiths on some aspect of music as a part of culture or its place in the community, or for the individual items to be introduced by him.

Along these lines, concerts were presented over the years in numerous centres in Mid and South Canterbury, North Canterbury and the West Coast. Generally they were very well received, newspaper reports of the events speaking of "appreciative" and "enthusiastic" audiences who were entertained in a manner that was both instructive and enjoyable.

⁶ "Music for the people". Canterbury College activity. Review by Dr Vernon Griffiths, *Press*, 17 July 1946.

Growth in these activities and the need for the supervision of the development of local music groups and festivals brought about the appointment in 1949 of Lloyd Peach as tutor-organiser in music for the College's Adult Education Department.

Vacation schools in musical leadership were another means by which education in music was offered to the community. The first such school, held in Masterton in 1949, was organised by Margaret Hadden-Jones (who was at that time music tutor in Adult Education at Victoria University College in Wellington) and directed by Griffiths, with assistance from several tutors.⁷ In its endeavour to help those interested in leading music-making in the community in its various forms, the week-long course included the following subjects:

- * the training of choirs and small vocal groups in schools, rural areas and in industry;
- * the training of orchestras and small instrumental ensembles in schools, rural areas and in industry;
- * the use of the percussion band, bamboo pipes and recorders in community music-making;
- * the elements of conducting;
- * the selection of suitable music for amateur choirs and instrumental groups.⁸

Sixty students attended the school and according to one newspaper report, their enthusiasm and willingness to learn was such that the tutors had difficulty in closing the daily classes.⁹ The success of this course saw the organisation of similar ventures in following years, at Christchurch (1949, 1951, 1954, 1955, 1960, 1961), Wanganui (1950) and Timaru (1950), those in Canterbury being held under the auspices of the University College's Adult Education Department. Tutors involved in the courses over the years included Frank Callaway, Laughton Harris (one of Griffiths' successors at King Edward Technical College), Clifton Cook (Christchurch Boys' High School) and Ralph Lilly (Nelson College), teachers who adapted the scheme pioneered by Griffiths in Dunedin for use in their respective schools. The services of members of Griffiths' staff at the College were also engaged, notably those of John Ritchie.

⁷ The three tutors at this inaugural school were Hadden-Jones, Ralph Lilly (Nelson College) and Theo Staples (King Edward Technical College).

⁸ Pamphlet/application form for the course, VGP 15:14.

⁹ School of music. Students' enthusiasm. Choir & orchestral work. Lecture on school activities, [unsourced], 17 May 1949, VGP 15:44.

Under Griffiths' guidance, musical leadership and conducting were incorporated into the department's programme in the mid-1950s, on an informal basis initially. In 1959, it was approved by the University of New Zealand as an alternative to the musical exercise (original composition) at Canterbury. Undertaken from the second year of study alongside the other degree courses, the three-year option provided systematic and comprehensive training in a variety of areas. Theoretical studies covered the principles and practices of musical leadership in the community as well as composition, arrangement and repertoire for amateur groups, while practical experience was offered in choral and instrumental training and conducting, instrumental techniques and the direction of schemes, festivals and concerts.

The performance of music was the second key theme. As mentioned above, in addition to maintaining the College's seven-year tradition of weekly lunchtime concerts, Griffiths also instituted monthly evening recitals. As well as students at the College and local musicians, performers also included professional musicians from other parts of the country, thereby providing students and members of the public alike with the opportunity of hearing and experiencing music of a high quality. For instance, among the participants in the 1945 series of concerts, recitals and lecture-recitals was Francis Bate and Gladys Vincent, Maurice Till, Ernest Empson, Ronald Moon, Frederick Page, the Christchurch Cathedral Choir, Christchurch Junior Choral Society and pianists Jean Anderson and Isador Goodman.¹⁰

Other New Zealand performers included members of the National Orchestra, pianist Janetta McStay, cellist Farquhar Wilkinson, trumpeter Ken Smith and the Alex Lindsay String Orchestra.

Occasionally, the music department welcomed international musicians into its midst, including pianist Lili Kraus (1946 and 1947), the Boyd Neel Orchestra (1947), cellist Peers Coetmore (1949) and pianist Olive Bloom (1954).

Concerts presented by the department would often be based on a particular theme in order to lend cohesion to a single programme or short series. Such themes included Russian, French and New

¹⁰ It was Griffiths' practice to compile a list of the composers represented and performers involved in the departmental concerts for each year.

Zealand music (1943), British and French music (1944), American music (1957), music in industry (1948 and 1949) and above all, the music of modern British composers (1948, 1950, 1951, 1952, 1953, 1957, 1959).

Such was Griffiths' enthusiasm for the music of "Home" that he instituted annual festivals of British music between 1954 and 1961.¹¹ The first such festival or series of recitals featured the music of John Ireland when eight concerts were presented in a twelve-day period in July 1954. The majority of these took place at Canterbury University College as part of the regular lunchtime series and featured local performers. Star billing, however, was reserved for the National Orchestra who, at Griffiths' suggestion, devoted the second half of their 10 July concert to the works of Ireland.¹²

The concerts were well-received by local press critics who made specific mention of the high quality of performances given. Gratitude was expressed to Griffiths as organiser of the festival, the whole being pronounced "an unqualified success".¹³ Music critic for the College's own weekly newspaper *Canta* underlined the value of such an endeavour in terms of the opportunity it provided for fostering greater public awareness and understanding of art:

The presentation of a fully representative selection of a contemporary composer's works has proved a very valuable experience for many people . . . A festival of this nature provides us with a positive stimulus to try and understand art, and provides a practical solution to the problem facing every creative artist, in the form of sloth and indifference on the part of his audience.¹⁴

Three concerts of music by Gordon Jacob were arranged in July 1955 while the festival of September 1956 featured the compositions of Arthur Bliss. The 1957 and 1959 festivals comprised works by several British composers, and in mid-1958, a Cyril Scott festival was organised, the planning involving correspondence with the composer himself regarding suitable works for inclusion. Griffiths' interest in Scott stemmed from an introduction to his music in his youth. However, it could not be said that Scott was one of Britain's most renowned composers and

¹¹ No festival was held in 1960.

¹² These works were the symphonic rhapsody *Mai Dun*, Piano Concerto in E flat major and the overture *Satyricon*. The first half of the programme featured works by Brahms. According to a letter received by Griffiths from the Director of the New Zealand Broadcasting Service, William Yates, it seems that Griffiths had wanted the whole programme to be devoted to Ireland's music. However, in consultation with the conductor of the Orchestra, Warwick Braithwaite, the decision was made to restrict it to half the programme, in order that the audience was not overly tested. (Letter to Griffiths from Yates, 28 September 1953, National Archives, BC 1, ALPHA-G, Griffiths, Prof. T. Vernon, 1948-1962).

¹³ Music by John Ireland. Final recital in festival, *Press*, 16 July 1954.

¹⁴ John Ireland festival, *Canta*, 22 July 1954.

one may surmise that Griffiths misjudged the appropriateness of basing an entire concert series on Scott's music alone. Although requested, the co-operation of the National Orchestra was not secured in this instance because of the relative insignificance of Scott's music in the orchestral genre:

There is no disputing the musical excellence of Cyril Scott the miniaturist, but in the larger orchestral works, his handling of the medium (which he himself readily admits) is considerably overshadowed by other composers. . . . we do not feel that a subscription concert is the most appropriate place for them.¹⁵

Overall, public response was poor. Audience numbers were small and little interest was generated.¹⁶ However, this did not lessen Griffiths' resolve to continue promoting the music of Scott in future:

Professor Griffiths said recently that he was still determined to see Cyril Scott's music better known in New Zealand. "I feel that Sir Thomas Armstrong's lecture to the Royal Musical Association is evidence that our department was justified in its efforts to bring the composer and his music to the notice of the New Zealand public, among whom only a few knew a very few of his early works," . . .¹⁷

In the last year of Griffiths' tenure of the chair of music - 1961 - the music of Joseph Holbrooke was featured in a series of recitals.

Underlying Griffiths' work at the College was his intrinsic belief that education in music is built upon a base of practical music-making and appreciation. For him, the ideal learning environment was one in which theoretical and scholastic endeavour exists alongside the practical experience of music. That this practical component be given greater recognition and inclusion within the formal degree studies in his own department was therefore considered to be of prime importance.

As early as 1937, Griffiths' support for the national decentralisation of training in music performance was evident; in the editorial of the February 1937 issue of *Music in New Zealand*, he voiced his strong opposition to a proposal by the then Director of the Broadcasting Service that a central Conservatorium and Orchestra should be set up in Wellington:

[A national conservatorium] does not reach the masses and bring them to a greater desire for music, and especially a desire to make music themselves. Its appeal is to those already in the fold. . . . The spread of musical culture must be a gradual but powerful growth spreading upwards from below.¹⁸

¹⁵ Letter from W. Yates (Director of New Zealand Broadcasting Service), 8 May 1958, VGP 29:46.

¹⁶ Letter from Robert Elkin, 27 October 1958, VGP 29:143.

¹⁷ Cyril Scott's music. Moves for better recognition, [unsourced], November 1958, VGP 30:3.

¹⁸ Editorial, *Music in New Zealand*, v.6 n.11, 10 February 1937: 3.

If training was not to be effected from a central body, to what institution would it be attached? In 1937, he proposed that regional orchestras affiliated to the Broadcasting Service be established in each of the four main centres, thereby ensuring greater uniformity of musical standards and opportunities throughout the country. More than ten years later, as a departmental head in a university college which was caught up in the process of post-war expansion and growth, Griffiths' focus had shifted to the four College music departments as suitable bases for the development of conservatorium-type facilities.

When Griffiths first took up his appointment in the department, music performance was not a recognised component of the B.Mus. or B.A. degrees although performance itself was encouraged informally through the College Orchestra and College Choral Society. As the university colleges grew in size and complexity, internal pressure for change increased. For Griffiths, the setting up of conservatorium-type training at Canterbury University College became a matter of priority. At the end of 1952 and the start of the 1953 academic year, he spent three months in Britain on study leave, one of the primary aims of his trip being the examination of "conservatorium activity" in British universities with a view towards "proposing something concrete for New Zealand."¹⁹ On his return, he did just that, submitting a report of his recommendations on various matters to a number of people including the Director of Education, Minister of Education, Chancellor of the University of New Zealand and members of the Council of the Canterbury University College. His views were also well reported in the local newspapers.

He proposed that conservatorium training be affiliated to university departments, similar to the schemes in operation at the University College of Wales in Aberystwyth, the University of Wales College of Cardiff and the University of Reading. His plan combined the department's current degree course with certain diploma courses offered by the Associated Board and Trinity College in specialised subjects. String quartets installed in each centre would provide tuition for local students and invigorate chamber music regionally by giving regular performances and radio broadcasts. The practice of music would not be separated from its more theoretical and scholastic aspects however; rather, they would be integrated into a single whole:

¹⁹ British music. Inquiries planned by Dr. Griffiths. Universities, schools, and adult education, [unsourced], [September-October] 1952, VGP 19:60.

Vernon Griffiths' ideal was an environment where instrumental and vocal performers could train in an institution where they could work in ensembles and orchestras as well as individually, and where music graduates were not scholars only, but also practical musicians capable of providing musical leadership in a community.²⁰

A determined campaigner, he obtained support for his proposals from the Faculty of Music and Fine Arts soon after his return to the country.²¹ However, it was not until 1957 that the College Council agreed in principle to his scheme; in May of that year, they announced the proposed appointment of three part-time executant musicians whose combined salary equated to that of a full-time lecturer. Applications were invited in September of that year; one year later, the University Trio gave its first performance. It comprised English violinist David Stone, Christchurch violist Elizabeth Cook (returned from four years' study in London) and English cellist and scientist Thomas Rogers.²²

The broadening of degree structures - a third theme of Griffiths' years at Canterbury - reflected the placement of a high priority on the widening of the opportunities available to those studying music within the department. It included the aforementioned emphasis laid on musical leadership skills and performance, as well as the progressive introduction into the Bachelor of Arts degree in the mid-1940s of three stages of music. Amendments made to the nine-unit degree in 1950 provided for a three-year major in music.

In 1951, three revisions were made which had flow-on effects for the management of university music teaching.

Firstly, an honours degree was established for the Bachelor of Music by expanding the three-year course into a four-year study programme with the addition of several new papers. The quality of the work submitted determined whether the degree was awarded with or without honours. A development of some significance within the College,²³ it elevated Canterbury's teaching and examination programme in music to a level recognisable by British universities, particularly Durham

²⁰ Jennings, *Music at Canterbury*: 33.

²¹ This support is documented in the minutes of the faculty meeting held on 14 July 1953.

²² It would be another six years before performance courses for credit to a diploma or degree would be available at the College.

²³ It was not until 1956, for instance, that the four-year bachelor honours programme was introduced in the Science faculty.

and London.

Secondly, research in music for the Master of Arts degree was reorganised within the subject "History and Literature of Music". A two-year course comprising four papers and a thesis, it followed on from the three-year B.A. degree and was available with or without honours. This move opened up access to more advanced research and study as part of the Doctor of Philosophy degree, prerequisites for which were widened from 1955 to include the Mus.B. degree with Honours.

Thirdly, the scope of the Doctor of Music degree was widened, comprising examinations in harmony and composition in up to eight parts, counterpoint in up to eight parts, fugue in up to five parts, orchestration and the history of music, which were additional to the traditional musical exercise (original composition) in certain specified genres.

Another important development already referred to involved the introduction in Canterbury alone of musical leadership as an alternative to the musical exercise option for the Mus.B. degree in 1959, a move which was made possible with the granting of greater autonomy to the country's university colleges within the University of New Zealand in the 1950s.

Recognition of quality work by talented students within the department was affirmed with the instalment of three new awards of merit under Griffiths' leadership. In 1948, money was donated by friends of Dr. Bradshaw to fund a prize in his name, and the first presentation of the *Dr J. C. Bradshaw Prize in Music* was made in 1951, to the student who gained the highest mark in Music 3 Harmony in the previous year.

In 1954, 1955 and 1956, the Almo String Quartet, regular participants in the College recital series, sponsored a prize for the most outstanding student in Harmony 1 for the previous year, the award being named the *Almo String Quartet Prize*. Recognition of merit in this particular course continued after 1956 with the securing of the sponsorship of the Union of Graduates in Music²⁴ for a similar prize. The first *Union of Graduates in Music Prize* was awarded in 1958.

24 The Union of Graduates in Music (Canterbury District) was established by Griffiths in 1947 in order to provide a forum in which graduates of the College could meet together to hear compositions, usually by members of the group, and lectures by members and visiting musicians.

Griffiths' years at Canterbury University College were thus marked by expansion and growth in terms of opportunities for study, of subjects included in the syllabus and of the structure of the degrees incorporating this work. One of the most tangible indicators of such development was the increase in the annual number of students graduating over the period. Whereas in the early 1940s, there were only two to four graduates per year, this figure had risen noticeably by the 1960s, generally ranging between seven and ten students.²⁵

Griffiths was an innovator; he had clear ambitions for the forward direction of the department and he determinedly strove to realise those aims. Yet it seems that he never lost the personal touch. As was evident in his work at the Technical College in Dunedin, he had a real ability to balance his plans for development on a large scale with a genuine interest in his students as individuals.

Letters of thanks he received from students at this time indicate the depth of their respect for him and their appreciation of his assistance with their studies:

I'm just writing to thank you very much indeed for all your help with my degree. You have given me a terrific lot of your time for which I am extremely grateful, especially with my exercise. . . .²⁶

Dear Dr. Griffiths, I now start on a letter which I know should have been written years and years ago - in fact I find it very difficult to put into words just how I do feel about it. . . . my main object in writing is not to tell you about myself but to thank you sincerely for the encouragement and help you gave me in the good old days at Dunedin Tech. . . . I do feel that if it had not been for your influence and encouragement at that time I would not have even sat my matriculation - probably would have now been a wharf labourer or something.²⁷

Often, his contact with them continued long after their period of study or schooling. He corresponded regularly by letter with several of them, particularly those who journeyed overseas. Some even became colleagues of his, prime examples being Margaret Hadden-Jones and John Ritchie at the College.

Beyond the boundaries of the music department, his interaction with the students saw him take an active role in the Newman Society, a group established for Catholic students on the campus which aimed to promote the principles of Catholic doctrine and philosophy, and investigate and discuss

²⁵ These figures have shown a continual increase since the time of Griffiths' retirement. In 1991, for instance, there were 26 graduates.

²⁶ Letter from Jillian Beamish, 15 December 1948, VGP 14:96.

²⁷ Letter from Trevor Hollebon, 6 May 1948, VGP 15:9.

various issues in the light of these beliefs. He held a number of offices within the society at different times including president and vice-president, and was elected Patron in the late 1950s.

However, Griffiths' influence and involvement extended far wider than the confines of university life. As at other stages in his career, he pursued "extra-curricular" activities, at the local and national as well as international levels. To an extent, this busyness was connected with his employment at the College, for his position as Professor of Music gave him certain exposure and prestige both within Christchurch and further afield through which contacts with individuals and organisations were made. The position also encouraged the carrying of particular responsibilities within the field of music education - as an advisor to the Education Department, for instance - and created opportunities which might not otherwise have existed for the development of ideas and schemes such as the vacation music schools.

As in Dunedin and his early years in Christchurch, he pursued various activities as a writer, adjudicator, performer, conductor, composer and broadcaster.

In addition to his public lectures at the College, Griffiths continued to address various groups within the community, both in Christchurch and further afield. Again these groups were varied in nature: welfare groups including Christchurch's Rotary Club and the Catholic Women's League; organizations associated with educational institutions such as the Otago University Students' Association, Christchurch Boys' High School Parents' Association and the University Catholic Society of New Zealand; and cultural groups - the Canterbury Society of Arts and The Royal Society of New Zealand, for instance.

The subjects on which he spoke displayed a similar diversity, encompassing many different aspects of music and its part in daily life - music in the school, music for youth and children, the value of music and music as a part of culture.

Indeed, Griffiths used all opportunities available to him to expound his views on various issues; apart from his lecturing engagements, these included the presentation of awards, articles written for local newspapers and interviews with press reporters. In an article written for *The Nelson Evening*

Mail in 1947 on the valuable work being carried out at Nelson College in the sphere of school music, he emphasised the school's urgent need for a suitable assembly hall,²⁸ while at the awards ceremony of the local branch of the Trinity College of Music in October 1953, he criticised the "inverted snobbery" of some New Zealanders, those who believed that musicians from their own land were inferior to those from overseas.²⁹

Griffiths' work as a reviewer gained momentum in the late 1940s as he became one of the critics for *The Press*. Again he used this opportunity to express his opinions, particularly on the place of music in community life:

An activity which can have most beneficial results in the life of a country community is that of singing together in a choir. In fact, until enthusiasm is created amongst all - and especially in the younger set - for active participation in community cultural pursuits of all kinds, the drift from the country to the city cannot be arrested.³⁰

He also voiced his support for British music when the nature of the concert made it appropriate:

In selecting for performance by the Cathedral Choir on the evening of Good Friday, Charles Wood's "Passion of Our Lord According to Saint Mark," Mr C. Foster Browne made an exemplary choice. Parry's "Blest Pair of Sirens" had been sung in Christchurch on an occasion in the previous week; and of Charles Wood as a choral composer it may be said with justification that he was a worthy successor of Parry. Fuller-Maitland refers to his fastidious taste and scholarship. Vaughan Williams describes him as unrivalled as a teacher of the craft of composition. In the sphere of church music, Wood, Parry, Stanford and other outstanding composers of the British renaissance remained true to the finest traditions and set new standards for all to follow.³¹

Griffiths was not one to suppress his true impressions. Indeed, occasionally the outspokenness of his comments sparked a degree of controversy, generating a flurry of reaction among both his supporters and his critics. In a 1946 review of a concert by Australian pianist Robin Jansen, for example, Griffiths was openly critical of the entire performance, labelling it as technically deficient and "immature", lacking the foundation necessary for mature musicianship. Letters from outraged concert-goers and sympathetic allies made their appearance in the correspondence columns of *The Press* almost immediately:

Sir, - Dr. Griffiths's severe criticism of Jansen's recitals reminds me of similar attacks suffered by the great Friedmann and Busoni. . . .³²
 . . . "Listener" writes: "While Dr. Griffiths's criticism of Mr Jansen's Tuesday night concert would be suitable for a lecture-room, it was quite out of place and in very poor taste in a public newspaper, especially

28 School music. Work at Nelson College. A professor's appreciation, *Nelson Evening Mail*, 23 June 1947.

29 Musical snobs of Dominion assailed, *Christchurch Star-Sun*, 10 October 1953.

30 Griffiths, Musical Society. Successful concert. Keen attention by audience [review], *Ellesmere Guardian*, 28 September 1951.

31 Griffiths, Passion music. Cathedral Choir [review], *Press*, 24 March 1951.

32 A. M. Smale, Robin Jansen's concert [letter], *Press*, [12] April 1946. See VGP 12:20 for Griffiths' review of Jansen's concert.

when Robin Jansen still has to give another performance."³³

Sir,- A subscriber to a newspaper is surely entitled to an honest criticism by its musical critic, not an advertisement. Dr. Griffiths has never shown himself to be either unfair or harsh as a critic, and has apparently judged the artist concerned on overseas standards, which is only correct for any artist touring New Zealand as a soloist.³⁴

Jansen himself replied to Griffiths' criticisms, protesting vociferously at the harshness of his opinions.³⁵ Overall, however, it seems that Griffiths' actions were applauded more than they were attacked:

... I cannot but write immediately to say how profoundly thankful I am that you expressed the views that you did. I was a mug and paid 8/5 to hear the first concert. Several musical people - Page included - walked out after the first item. I should have liked to do so too ... I cannot help but feel that you were very restrained in your comments and know how much time and careful thought you must have put into the phrasing (not musical!!) of the criticism. In my opinion you had every justification for every comment you made and you have been as kind as you possibly could.³⁶

Griffiths continued to write articles for various newspapers and journals throughout the country, another effective means by which his views could be disseminated both locally and nationally. The subjects of these writings reveal some of the issues with which he was concerned during this time: school music,³⁷ the relationship between culture and music,³⁸ the place of the university in the community,³⁹ the place of music in the church,⁴⁰ and the need for decentralisation of musical training.⁴¹

He also continued to act as adjudicator at competition festivals, although his activities in this area were, by necessity, greatly scaled down. Nevertheless, a good deal of travelling was still involved as he accepted invitations from societies and associations in Dunedin, Invercargill and Wellington. He judged the Nelson School of Music's scholarship competitions in the late 1950s as well as various original composition competitions over the years.

33 [untitled newspaper report], [unsourced], [April] 1946, VGP 12:20.

34 "R. C." [pseudonym], Robin Jansen's concert [letter], *Press*, [15] April 1946.

35 Review of piano concert. Exception taken by Mr Robin Jansen. Reply to comments of Dr. Griffiths, *Press*, [12] April 1946.

36 Letter from Arthur Fieldhouse, 12 April 1946, VGP 12:22. His comments refer to a concert given in Wellington.

37 Instrumental music in schools, *Education Gazette*, 1 June 1943.

38 Culture and music in New Zealand [6 articles in series], *New Zealand Tablet*, 11 September - 16 October 1946; Religion, culture, and music, *Church and the Community*, July 1946; Adult education. Value of music as a cultural stimulant, *Press*, 10 July 1951.

39 The university and community culture, *New Zealand Tablet*, 18 January 1950.

40 Music in our churches, *Zealandia*, 25 July 1957.

41 Conservatorium of Music. Decentralisation of training suggested, *Press*, 5 June 1957: 10; Conservatorium of music. A convenient and economical scheme, *Press*, 10 June 1957: 10.

While such activities as well as his responsibilities as Professor of Music at the College frequently took him away from Christchurch, he nevertheless remained heavily involved in music-making at the local level. His official connections with organisations throughout the city and surrounding districts, numbering at least fifteen, are a good indication of the degree of this involvement. Griffiths' Papers identify Patron of the Addington [Railway] Workshops' Male Voice Choir (which he started), South Brighton Choral Society and Temuka Musical Society; vice-president of the Royal Christchurch Musical Society, the Christchurch Male Voice Choir, Eroica Club and Christchurch Harmonic Choir; and co-patron of the Rangiora Musical Society. Further afield, he was also Patron of the Guild of New Zealand Composers (Inc.), New Zealand representative of the Composers' Guild of Great Britain, and vice-president of the Wellington District Organists' and Choirmasters' Association, the Harriet Cohen International Music Awards and the Leschetizky Association of New Zealand.

He played a major part in the establishment of the Christchurch Civic Music Council in the late 1940s. According to Griffiths, the inception of the Council represented the implementation of a report prepared by himself assisted by C. Foster Browne and Victor Peters as members of the Executive of the Council's predecessor, the Canterbury Music Festival Committee.⁴² Entitled "The Formation of a Civic Philharmonic Society", the report opened with a number of assertions regarding the place and function of music within society:

1. The roots of true culture are in the everyday life and work of the people.
2. Music is a means of self-expression for the individual and the community. It expresses a culture.
3. With its music, the culture of a community is something personal. It reflects the community's history, environment, ideals and present conditions. The music-makers grow amidst these influences and so express the culture of their locality. . . .⁴³

Citing Christchurch as an example, the report listed the various choral and instrumental groups active in the city and emphasized the importance and significance of their work:

All of these groups are assets to the City. Each has its ideals and a justifiable pride in its work for music in the community. Each has something of value to give, and it is in the interests of the City's culture expressed through music that these groups should continue to work with their several identities unimpaired, for - as W. van de Wall writes (*The Music of the People*): "It would not serve the purposes of a democratic culture to try to co-ordinate everything and everybody in the field of musical endeavour. Always there will be problems which individual organisations should handle."⁴⁴

⁴² Annotation, VGP 13:40. Griffiths was elected to the Festival Committee in November 1943.

⁴³ Barton, *Music in the city*. 5.

⁴⁴ *Ibid.*: 5.

Difficulties currently facing these groups were outlined, including the lack of finance, the uneven spread of concerts throughout the year and the need for a civic orchestra. In order that such problems be addressed, the report proposed the establishment of a centralised civic body which would act as an umbrella organisation uniting the various musical associations throughout the city:

We suggest that it would be advisable to set up a CIVIC PHILHARMONIC SOCIETY (hereinafter designated the C.P.S.) to secure for the various musical organisations of Christchurch the fullest measure of public recognition and support while at the same time preserving their identities, traditions and autonomy. . . . The Committee of the C.P.S. would be as fully representative as possible of civic, government, commercial, musical, educational and other groups with a public-spirited interest in the culture of the community. Close association with the City Council would be essential. To this end, it is suggested that the C.P.S. be under patronage of the Mayor; that at least one member of the City Council be elected by that body to membership of the C.P.S. Committee; and that the Town Clerk and the City Treasurer be members *ex officio*.⁴⁵

It was suggested that the Committee also include representatives from commercial and industrial interests such as the Chamber of Commerce and the Employers' Association, educational organisations and music groups throughout the city as well as the National Broadcasting Service, the Faculty of Music at Canterbury University College and the Music Teachers' Association. An Executive Committee would be appointed which in turn would elect a Music Sub-Committee "to advise on all matters requiring expert musical opinion."⁴⁶

The proposed society would accept all financial responsibility for its affiliated member-groups, acting as both collector and distributor of funds. It would draw up a schedule of all concerts during the year, setting aside one week for the annual Civic Music Festival in which all groups would participate. It would organise and administer a Civic Symphony Orchestra and the breadth of the various interests it represented would enable it to take a leading role in the campaign for the building of a Town Hall.

The report was submitted to the Executive Committee in February 1946, a special general meeting was held to consider the matter in March and in May, a draft constitution was drawn up. Nearly one year later, on 24 April 1947, the old Canterbury Music Festival Committee was wound up and reconstituted as the now-renamed Christchurch Civic Music Council, a group whose principal object was "to secure by co-operation with civic and other authorities and organisations the fullest measure of public recognition and support of all forms of musical activity, and to encourage

⁴⁵ *Ibid.*: 6.

⁴⁶ *Ibid.*: 7.

the active interest and participation of the community in all forms of music-making."⁴⁷

From the outset, Griffiths took a leading role in the Council. Initially he was elected on to the executive committee and in 1953, was elected Chairman of the Music Committee. Resigning from the Council in April 1954 due to work pressures, he was re-elected in December 1957 as co-vice-president. In 1959 he was appointed patron of the Council, a position which he held until his death in 1985. He was also granted life membership in November 1961, only the second person to receive this honour.⁴⁸

The regular meetings of the Council provided Griffiths with a suitable arena in which to express his opinions on certain matters and discuss issues relating to the local music scene. On his return from his refresher leave, for instance, he voiced his beliefs regarding the importance of culture in community life, outlining various examples of local body support for the arts in Britain.⁴⁹ He announced his intention to work towards the establishment of a conservatorium in the city, and a year later, presented a detailed plan to the Council of his proposal to set up conservatoire training at the College's music department.⁵⁰

Another issue raised by him at a Council function following his trip abroad was the need to provide New Zealand's most promising musicians with more opportunities within the country in order to prevent their departure for better prospects overseas.⁵¹

Two years after the Civic Council was formed, Griffiths was involved in the setting up of another local musical body, the Christchurch branch of the Chamber Music Society. At its inaugural meeting in October 1949, he was elected on to the committee.⁵²

He continued his activities as a performing musician, although, as in Dunedin, these remained relatively low-key. He gave a number of joint organ recitals at St. Paul's Presbyterian Church in the

47 Civic Music Council. Inaugural meeting held. Festival Committee wound up, *Press*, 26 April 1947.

48 Victor C. Peters was granted life membership in November 1960.

49 Culture before costs, urges Dr T. Griffiths, *Christchurch Star-Sun*, [April] 1953, VGP 20:28.

50 Plea for conservatoire by Professor Griffiths, *Press*, 26 April 1954.

51 Few opportunities for best musicians in New Zealand, [unsourced], [April] 1953, VGP 20:28.

52 The length of his service as a committee member is not known. The Society itself was active for more than thirty years before being wound up in November 1981 due to financial difficulties. In June of the following year, the Music Federation Christchurch was established as an affiliated member organisation of the Music Federation of New Zealand.

mid-1940s with the church's organist Arthur Lilly, presenting programmes of music by modern British composers on at least two occasions. His work at the College involved him in a number of concerts and lunchtime recitals, in piano duets or as an accompanist. His participation in the concert tours on behalf of the Extension Department have already been discussed.

Other engagements saw him act as accompanist at the concerts of several of the city's musical organisations including the Christchurch Liedertafel and the Royal Christchurch Musical Society. He also performed at the dedication service of the new organ at the Church of St. Michael and All Angels in 1944 at the invitation of Ernest Jenner.

While he thus retained an interest in performance, it took second place to other aspects of his work in the community, namely the organisation of concerts⁵³ and his involvement as a conductor. These aspects certainly utilised more of his time, particularly in relation to the musical activities of school children. In fact, Griffiths never lost his interest in school music education in the years following his departure from King Edward Technical College, and he maintained a strong and active commitment in this area.

Measures he introduced to increase community involvement in the life of the music department at the College included, as seen above, a number of opportunities designed specifically for children. A notice circulated to the headmasters of primary schools in the Christchurch area in February 1943 outlined details of proposed courses for children, the request being made that these be announced to all students.

Two options were available. College Orchestral Instrument Music Classes offered tuition in a variety of orchestral and band instruments for a small fee, the intention being that orchestras would be formed at the students' own schools and provide music for assemblies, sports days, break-up ceremonies and other functions. Members of the classes would also be eligible to join the Canterbury University College Schools' Orchestra. While these classes were open to all interested

⁵³ Over the years, Griffiths organised numerous concerts in the city in response to various requests. These included performances for private functions and organisations such as the Red Cross Society and the Sunlight League, and concerts for different church functions and occasions. He also arranged performances by concert parties at the local military camps at Hororata, Godley Head and Burnham, this contribution to the war effort enabling him to relinquish all other Home Guard responsibilities.

children,⁵⁴ the second option was intended for selected students only.

Known as the Canterbury University College Junior Music Course, it aimed to provide optimum conditions for developing the abilities of children who displayed outstanding promise in music, those who might be "reasonably expected to become future leaders in the music-making of the community, particularly as music specialists in the Schools".⁵⁵ Thus, it was essential that the parents of these children had the intention of allowing them to study towards either a degree or diploma in music at the College when they left school.

At a concert in October 1945 demonstrating the work being carried out in the instrumental classes, Griffiths stated that the aim of Canterbury College was "to assist in securing an orchestra in every Christchurch school."⁵⁶ It seems very unlikely that this goal was ever achieved. The Music Course went out of existence some time during 1945, the three remaining students being given the opportunity to sit in on university lectures in 1946.⁵⁷

In 1946, Griffiths wrote to the Director of Education, C. E. Beeby, indicating his willingness to co-operate with the Education Department in working towards the advancement of school music. Given his position at the University College, he envisaged his role in this partnership to primarily involve advising and directing university students who were planning to undertake musical responsibilities, in secondary and technical schools in particular. Further, he outlined a scheme devised by himself and Ernest Jenner at the Training College for the training of students specialising in music.⁵⁸ Three years later, Griffiths wrote to Callaway of a similar scheme, whereby twenty to thirty students would attend a four-year course at the University College for the specific purpose of training as directors of music in schools or groups of schools. For one month per year, they would

⁵⁴ It is unclear when the classes concluded. However, the Children's Orchestra was still active in October 1945 (letter to Frank Callaway, 2 October 1945).

⁵⁵ Notice to headmasters of Christchurch Primary Schools, 23 February 1943, VGP 9:88. One of the students involved in this course was David Sell, currently Associate Professor at the School of Music, University of Canterbury.

⁵⁶ School children's orchestra. Demonstration concert, *Press*, 11 October 1945.

⁵⁷ According to Sell; interview with author. Certainly there is no mention made of the Junior Music Course or the instrumental classes in the 1949 Departmental syllabus [VGP 15:105].

⁵⁸ Letter from Griffiths to Beeby, 5 January 1946. (National Archives, E 1, 44/1/2 Pt. 2, Music in schools: General correspondence, 1946-1953). According to the Department's acknowledgement of 5 February 1946, the scheme was "under consideration".

be honorary members of the staff at King Edward Technical College, "observing, studying methods, and taking an active part in the work."⁵⁹

He continued to present such proposals to the Department until the late 1950s, suggesting that he regarded existing training schemes as being ineffective and inadequate, particularly for the preparation of teachers capable of organising and carrying out a music programme on the scale of that pioneered by himself in Dunedin:

As you say, there must be a program to train directors of school music and class music teachers to carry out the program. The directors will have to be able to formulate a graded program for the schools. . . . You have material already in the schemes you presented to the Department of Education to make a start in discussing the necessity for having a teacher training program, and you can tell what you have done at the University.⁶⁰

Whether or not his suggestions had any impact within the Department is not certain but he nevertheless continued to feed them his ideas in this area. In 1961, for instance, he prepared a paper regarding the grading of music teachers in schools based on their qualifications.

As a conductor, Griffiths accepted invitations from schools both within Christchurch and in other parts of the country to participate in concerts and festivals of music. He appeared as guest conductor on numerous occasions, often conducting his own compositions and arrangements. One such concert, presented in September 1955 by the Christchurch Civic Music Council and the New Zealand Broadcasting Service, saw him co-conducting a massed choir comprising nearly 300 voices from seven of the city's schools, accompanied by the National Orchestra. In another instance, he was invited by his friend and colleague Francis Bate to act as guest conductor at the Napier Post-Primary Schools' Music Festival in May 1959, the festival being organised to mark the Hawke Bay Centenary.

Griffiths' special interest in music education in Christchurch's Catholic schools saw him take an active part in the yearly music festivals of the combined Catholic Colleges, established in 1952. As well as sharing the conducting and accompanying responsibilities, he was also involved in organising the programmes themselves, drawing upon his own vocal and instrumental works.

⁵⁹ Letter to Callaway, 11 February 1949.

⁶⁰ Letter from Duncan McKenzie [Massachusetts, U. S. A.], 9 October 1958, VGP 29:136.

He responded to many requests over the years from school teachers asking for suggestions of music suitable for the classroom or requiring the loan of copies of his compositions and arrangements. A letter received from the Board of Governors of the Cathedral Grammar School in November 1943 expresses their thanks for the loan of a number of gramophone records used in the school's music appreciation classes.⁶¹

He wrote music for school use, often in response to specific requests. He provided musical settings for the school songs of both Westport Technical High School and St. Kevin's College in Oamaru, in 1945 and 1947 respectively.

In short, Griffiths worked to support and assist music in schools in any way that he could and at all levels. Indeed, in national terms, his influence was considerable if not always visible.

Immediately following his arrival in Christchurch in 1942, he was asked by the Education Department to revise the syllabus for the School Certificate Examination in music,⁶² and in April 1958, he was invited by the Director of Education to become a member of the committee set up to consider revision of the syllabus for the same examination. Composed primarily of post-primary music teachers from the Christchurch area,⁶³ the committee worked for more than eighteen months, formulating its recommendations and preparing a draft syllabus.⁶⁴

He was appointed Moderator for music at the University Entrance and Entrance Scholarships level in July 1959 by the University of New Zealand, a position which involved scrutinizing the draft examination papers and assessing their suitability. His advice was also sought by the Department of Education and the University of New Zealand on the matter of the selection of set works for the Entrance Scholarships examination.⁶⁵

61 Letter from H. A. H. Insull, Headmaster of Cathedral Grammar School, 13 November 1943, VGP 10:2.

62 Letter from C. E. Beeby (Director of Education), 21 July 1942, VGP 9:82.

63 Other members of the committee were: Clifton Cook, George Martin, Ralph Lilly, W. Walden-Mills, E. R. Field-Dodgson and J. L. Hunter (District Senior Inspector of Post-Primary Schools). (Letter from Hunter, 4 July 1958, VGP 29:112).

64 By December 1959, copies of the draft syllabus had been circulated to various schools nationwide and comments were being analyzed.

65 Griffiths first provided the list of set works and text books for the University of New Zealand [U.N.Z.] Calendar in 1958. His recommendations were again requested in 1960 for the years 1963 and 1965. (Letter from Assistant Registrar of U.N.Z., 8 December 1960, VGP 32:12).

Despite this interaction with the Education Department, it seems that Griffiths' relationship with the national authorities improved little, if at all, after his return to Christchurch. The strain and distance of former years was still very much alive, fuelled by Griffiths' continuing belief that the Department was deliberately ignoring his achievements in Dunedin. His frustration and sense of powerlessness at the disinterest he perceived and the lack of progress being made were not easily contained:

... I have long had no faith in the Education Dept.'s desire to foster anything worth-while in school music in this country. ... I wish I could think otherwise; but many years of experience have caused me to have no faith in a musical future for schools generally here. It would be comparatively so easy to organise a wonderful scheme for training school music directors and for co-ordinating a great and permanent forward move; but that would mean shaking many head masters and mistresses out of their mediocre rut; and that is the last thing they want done.⁶⁶

It is as hard as ever to make any impression here on the leaden mountain of complacency and indifference. The difference seems to be that they want to go ahead in Australia, while they don't want anything new in New Zealand. Take away "New" and "Zeal", and you have taken away a lot!"⁶⁷

Griffiths was not alone in his mission to gain recognition. In October 1943, for instance, A. W. Gibb, music master at Waitaki Boys' High School, wrote to the Director of Education with the suggestion that Griffiths' scheme be propagated more generally in schools.⁶⁸

Inevitably, any intimations of negligence on the part of the Department were emphatically denied, as in this letter from Walter Harris, Supervisor of Teaching Aids:

... I am glad that in your letter of 17th June you wrote frankly of how you feel about what seems to you the Department's apparent lack of appreciation of your work and ideas. I have known for some time from others what you think about it and welcome the opportunity to try to allay some of the disappointment you feel. ... I must say that I believe that everyone in the Department respects you personally and admires very much your considerable achievements for school music. Your work in Dunedin ... is something of which everyone connected with education is, and should be, proud.⁶⁹

According to Harris, the scheme of musical training developed by Griffiths at King Edward Technical College had not been taken up by the Department because the expenses involved in the training of teachers, the provision of instruments and the appointment of a Supervisor of Music were considered to be too heavy. Further, it seemed that there was little interest among principals at the post-primary level to develop music in their schools. Rather, the suggestion was made to Griffiths

⁶⁶ Letter to Frank Callaway, 30 November 1948.

⁶⁷ Letter to Callaway, 15 November 1954.

⁶⁸ Letter from Gibb to Beeby, 28 October 1943. (National Archives, E 1, 44/1/2 Pt. 1, Music in schools: General correspondence, 1934-1945). Gibb's letter was acknowledged on 18 November 1943.

⁶⁹ Letter from Harris, 7 July 1953, VGP 22:10.

that he develop a scheme of training on a much-reduced scale, perhaps a one-year course in music teaching for those who intended to work in the community.⁷⁰

A further attempt to engender the support of the Education Department for Griffiths' scheme was made in 1950 - the last substantial, documented case that survives in departmental records. On his return to New Zealand after a period of study leave abroad, Frank Callaway submitted a report based on his findings entitled "Some observations of school music trends in Great Britain and the United States with recommendations for the development of music in New Zealand post-primary schools".⁷¹ According to correspondence with Griffiths, it is clear that Callaway intended to utilise the opportunity to promote Griffiths' work at King Edward Technical College:

My intention is to prepare a report for the Education Department on my activities abroad, along with suggestions on how they might be of benefit to music in our post-primary schools. In preparing this I would seek your co-operation. Due emphasis on any successful overseas developments, which are along our lines, might rouse authority from its lethargy. This might well prove the opportunity, for which we have waited so long, of obtaining proper support for your work.⁷²

In the report, he suggested that the Dunedin scheme become the basis of music training in secondary schools nationally, and two options were proposed: a four-year course of training based around the Technical College in Dunedin and shorter courses for post-primary specialists already at work. Detailed notes on Griffiths' scheme were included within the appendices alongside a statement by W. G. Aldridge (principal of the College) expressing his belief that Griffiths' scheme must be fully implemented in every detail as at King Edward Technical College if results were to be achieved. A letter from Professor Hollinrake to Callaway suggested Auckland as an additional venue for the siting of the teacher training programme.⁷³

Griffiths' involvement at the national level also included the recommending of teachers for positions in schools throughout the country, usually at the request of head teachers and principals who were seeking the services of reliable and competent staff. This included the commending of Frank Callaway to the position of music master at King Edward Technical College upon his

⁷⁰ *Ibid.* Griffiths' dissatisfaction with the Education Department is further suggested in a letter from William Lovelock of 4 August 1958 [VGP 29:110]: "You cannot tell me anything new about Education Departments. I wage continual war with them here [in Brisbane] . . ."

⁷¹ National Archives, E 1, 44/1/2 Pt. 2, Music in schools: General correspondence, 1946-1953. The report is dated January 1950.

⁷² Letter from Callaway to Griffiths, 12 December 1948.

⁷³ Hollinrake's letter is dated 13 March 1950.

departure.⁷⁴

In fact, Griffiths retained a keen interest in the College during the following years. Through his own efforts, music-making there had reached a standard unequalled anywhere in the country and he was determined that its reputation be protected and this standard upheld. Recognising the need to obtain greater awareness of the achievements to date and the work being presently done, he advocated the broadcasting of the College's public concerts, apparently against his better judgement:

... I am half inclined to think that it might serve a very useful end to broadcast the School's singing and playing. While I was in Dunedin, I did not fully realise one very important point: the other Schools in the country have practically no idea of what they are missing by not doing the same as D.T.H.S. This point has been forcibly brought to my notice in my experience up here. So I would not be against the giving of a well-advertised broadcast, properly handled by the 4YA technicians. ... I have certainly not changed my opinion about broadcasting; but I do now understand why other Schools have not done likewise; they do not know what it is all about.⁷⁵

Correspondence between Griffiths and Callaway during the latter's term as the College's musical director (1942-1953) reveals the intensity of Griffiths' interest in the various activities and general development of the scheme. He regularly attended concerts by the students, his fares and accommodation being arranged by Aldridge.⁷⁶ If he could not attend in person, he listened to radio broadcasts and subsequently offered critical comments of the performance. He also made suggestions, often in some detail, regarding the programmes of forthcoming concerts but Callaway exercised his own judgement on such issues in line with his (Callaway's) direction of the scheme. He was invited to participate as guest conductor on one occasion, and compositions and arrangements by him were included in many of the programmes as Callaway pursued the same general musical directions he had established. The "Concert Extraordinary" of November 1944, for instance, featured his music as a tribute to his contribution to the College. Performances at Christchurch in October 1942 and November 1945 by groups from the College, the latter being arranged by the Canterbury Music Festival Committee, further cemented the links.

Under Callaway's direction, music at the school continued to impress, and to evolve as reported

⁷⁴ Letter from Aldridge, 1 July 1942, VGP 9:46. After their initial meeting through the Training College music scheme, Griffiths and Callaway re-established their association in 1936 when Callaway shifted to Dunedin. Callaway entered Training College and was a part-time tutor at King Edward Technical College until 1940 when he spent two years as first bassoonist in the Air Force Band. He also gained considerable experience as a conductor during this time (1936-1942).

⁷⁵ Letter to Callaway, 4 July 1944.

⁷⁶ According to Callaway; interview with author.

in reviews from the local newspapers preserved in the Vernon Griffiths Papers and Callaway's own scrapbooks.⁷⁷ Composition classes were conducted and students' works were played by the school orchestras. Instrumental music-making, in particular, underwent development⁷⁸ as additional ensembles were established (including a symphony orchestra in 1945), the number of pupils receiving tuition increased⁷⁹ and new instruments were purchased with the proceeds of a public appeal launched in October 1945. After returning from his period of study leave in 1949, Callaway was joined on full-time staff by Theo Staples, who had maintained the music programme in his absence. Callaway recalls that broadcasts of the College's concerts started as early as 1942 with an organ recital involving the College's student musicians. Maybe the success of this undertaking led to the forwarding of recommendations in October 1943 by the Director of Wellington's Technical College, R. Ridling, that the College's musical prowess be displayed on national radio.⁸⁰ This idea was favourably received by the Director of Education who further discussed it with the Director of Broadcasting.⁸¹ In August of the following year, the school concert was broadcast on the local 4YA station, the first of more regular broadcasts.⁸²

Opinions of the work being done, received from various quarters, leave little doubt that, under Callaway, the quality of performance was an important consideration. Indeed, it was viewed as unique, not only in national terms but also internationally:

Describing it as the most successful educational experiment of its kind that he had encountered, the director of the Wellington Technical College, Mr. R. G. Ridling, gave the Board of Governors last evening details of the remarkable musical advances made at the King Edward Technical College, Dunedin. "I came away from the school amazed and humbled by the power that is born and developed in successions of students, . . . Out of Dunedin has come this one great achievement which will influence musical development in all other such schools."⁸³

. . . It was a spectacular musical event which probably could not be equalled anywhere in the British Empire,

⁷⁷ Full citation in Appendix V. According to Callaway, Griffiths only appeared to be aware of some aspects of the scheme's development after 1942.

⁷⁸ Unlike Griffiths, Callaway was an orchestral instrumentalist of professional standing and experience. He played both the violin and bassoon, the latter in the Central Band of the New Zealand Air Force Band (1940-42), and when he took up his new position as Griffiths' successor, he also resumed his pre-war part-time viola and bassoon playing in the 4YA Orchestra of the New Zealand Broadcasting Service (Callaway in interview with author)

⁷⁹ Music classes. Increase at Technical College, *Otago Daily Times*, [December 1942], VGP 9:79.

⁸⁰ Letter from Ridling to C. E. Beeby (Director of Education), 30 October 1943. (National Archives, E 1, 44/1/2 Pt. 1, Music in schools: General correspondence, 1934-1945). Ridling had attended the College's patriotic concert earlier in that year (according to Callaway; correspondence with author).

⁸¹ Memorandum from Beeby to the Director of Broadcasting, 4 November 1943. (National Archives, E 1, 44/1/2 Pt. 1, Music in schools: General correspondence, 1934-1945).

⁸² Callaway writes: "Also it might be mentioned that on occasions during my years at the College the commercial radio station 3ZB recorded and broadcast excerpts from Town Hall festival concerts." (Letter from Frank Callaway, 6 December 1993).

⁸³ School music. Dunedin success. "A great achievement", [unsourced], [September-October] 1943, VGP 9:105.

and it was an arresting illustration of the enthusiasm which boys and girls can show for music. School concerts which command such interest and support are rare, but the college has a unique record in its musical activities, and the public has discovered how inspiring its concerts are.⁸⁴

Dr Beeby . . . said that in his travels in all parts of the world he had never heard school music of such a high standard.⁸⁵

Recognition was also received from the Education Department, as the 1944 report of the Superintendent of Technical Education, F. C. Renyard, indicates:

Music in Technical Schools. - Nothing has been more remarkable than the growth of the practice of music, both vocal and instrumental, in the last few years. The movement first became noticeable in the Dunedin Technical High School under the leadership of Dr. Vernon Griffiths, now Professor of Music in Canterbury University College. Music has now taken hold of the life of this school to a remarkable extent; but, so far from its being regarded as extraaneous to the real work of a technical school or as occupying time and consuming energy which might better be devoted to more austere studies, close observation has failed to reveal it as otherwise than a vivifying and unifying agency of great power. Certainly no falling off of the general standard of work has been observed, rather, on the contrary, standards of work and of esprit de corps have been raised.⁸⁶

Similarly, work done under Theo Staples and Leonard White during Callaway's two-year study leave from mid-1947 met with Griffiths' approval.⁸⁷ Inevitably, however, Griffiths' influence waned with the passing years. Under Callaway's successor, W. H. Walden-Mills, music at the College began to follow a slightly different direction, as the programme of the concerts of August 1958 indicates.⁸⁸ It was a matter of great disappointment to Griffiths.⁸⁹

Meanwhile, similar schemes were being set up at schools in a few places in other parts of the country as the value of Griffiths' work was recognised. Like Hutt Valley Technical College before them, schools such as Hawera Technical High School, Nelson College and Feilding Agricultural High School drew heavily upon his ideas and methods, attempting to emulate the success experienced at Dunedin. In this way, his ideas infiltrated music education across a wider front, including one school in Invercargill:

84 [title unknown], [unsourced], [August 1944], Nrep.

85 School musicians. Technical College concert, *Otago Daily Times*, 16 August 1944.

86 Report of Superintendent of Technical Education for 1944, *Appendix to the Journals of the House of Representatives*, 1945, E-2: 7. It is interesting to note Renyard's full endorsement of music as a subject (of value) in its own right, thereby echoing Griffiths' own beliefs.

87 Griffiths wrote: "Theo Staples and Leonard White maintained musical standards at D.T.H.S. while Frank Callaway was away." (Annotation, VGP 13:77).

88 As exemplified in the programme at VGP 29:87, Walden-Mills undermined the ideal of all students being involved in music-making by focusing his attention on a number of smaller vocal and instrumental groups. He also wrote his own arrangements of various works such as the school song and extracts from *The Messiah* previously arranged by Griffiths.

89 Alongside the programme of the concerts, Griffiths wrote: "Very disappointing. Signs all too clear of a falling away from the ideas and ideals of the original scheme." (Annotation, VGP 29:77).

Dear Dr. Griffiths, It is with the greatest possible happiness that I am able now to tell you of yet another victory (even if a small-scale one) scored for your principles, which I have now preached and practised in and out of season since the September music school. . . . A few of the expressions of pleasure voiced will serve to show you that I have tried to be a faithful disciple . . . ⁹⁰

It was a scheme for which Griffiths continued to be acknowledged, as its initiator. One of his greatest champions was friend and critic for Dunedin's *Evening Star*, L. D. Austin. In 1950, he lauded Griffiths' influence on school music in the Dominion:

The inestimable and beneficent influence on school music wielded by Dr Vernon Griffiths is slowly but surely making itself felt in many parts of this Dominion, and it is to be hoped that before long the country as a whole may wake up to the fact that for nearly 20 years it has, in him, entertained an angel unawares. . . . I believe in time to come it will be found that Dr Vernon Griffiths, both as teacher and composer, is one of the outstanding figures in this country's musical annals.⁹¹

In 1953, he wrote:

. . . Vernon Griffiths inspired all his students and co-workers with a love and reverence for good music and high artistic ideals which have spread throughout the country. . . . Many hundreds of students have profited by his teaching and that of his disciples, thus augmenting the ranks of those who struggle constantly to uphold the banner of musical idealism.⁹²

Even as late as 1961, almost twenty years after his departure from Dunedin Technical College, his work there was being praised by Austin.⁹³

Griffiths' supporters also included the Governor-General and his wife, Lord and Lady Freyberg, who were both "greatly impressed" with his work in the Dominion.⁹⁴ Indeed, acclaim for his achievements was such that, in January 1945, he was informed by the publishers of the volume *Who's Important in Education*, the Institute for Research in Biography in New York, that his name was to be included in their compilation for that year.⁹⁵ Recording the lives and careers of eminent artists, composers, conductors, impresarios and musical educators, it was one in a series of publications comprising the *Biographical Encyclopedia of the World*.⁹⁶

⁹⁰ Letter from A. Olwynne Giller, 17 December 1949, VGP 15:100.

⁹¹ L. D. A., [untitled, but likely to be from Austin's newspaper column entitled "Thoughts about music"], *Evening Star*, August 1950, VGP 17:18.

⁹² L. D. A., Thoughts about music, *Evening Star*, 15 August 1953.

⁹³ L. D. A., Thoughts about music, *Evening Star*, 29 July 1961.

⁹⁴ Letter from Dr. T. P. Fielden, 7 February 1948, VGP 14:47.

⁹⁵ Letter from S. A. Kaye, 29 January 1945, VGP 11:3.

⁹⁶ Other publications in the series included *Who's important in art*, *Who's important in business*, *Who's important in literature* and *Who's important in religion*. It has not been possible to confirm whether or not he did, in fact, feature in this publication. However, his name did appear in the *Dictionary of international biography* (1963) and the *Musicians' international directory* (1972) as well as *Who's who in New Zealand* (first appearing in the 4th edition, 1941).

Griffiths' immersion in the environs of tertiary education in the early 1940s immediately extended the boundaries of his influence and responsibility beyond primary and secondary schooling. It was his belief that talented students, those who intended to pursue full-time careers in music, deserved the best opportunities in order that their abilities be fully nurtured and eventually utilised in the service of music-making within the community. Along with the provision of adequate leadership in music, the very future of the Dominion as a musical nation depended upon it. In this regard, the establishment of the vacation music schools which aimed to prepare participants for musical leadership in the community, and his advocacy of the establishment of conservatorium-type training facilities at the University College have already been discussed.

In October 1950, he was appointed convenor and member of the Local Selection Committee for the awarding of Government music bursaries, later becoming part of the four-person national selection team.⁹⁷ Offered on an annual basis, the bursaries enabled the recipients to travel and study abroad for a two-year term, acquiring opportunities and experiences which were not available in New Zealand.

Another area in which Griffiths displayed a continuing interest (from his Dunedin years) was that of broadcasting. A review of a talk given by him in October 1942 on the matter of music criticism⁹⁸ suggests that he promptly resumed work in this medium on his return to Christchurch. Further talks were given. In March 1953, he was asked to prepare a short talk on music in English schools following his period of study leave in Britain; he wrote a short tribute to Dr. Galway in 1955 on the occasion of Galway's retirement; and a report of 1958 entitled "The place of music in New Zealand during the ten years" briefly discussed various aspects of musical development in the country since the advent of shortwave radio in the country in 1948.

During the latter part of his career, it seems that Griffiths enjoyed a good working relationship with the New Zealand Broadcasting Service, one which was mutually beneficial for both parties. He was a reader of music manuscripts for the Service, giving his opinions on works submitted to them.

⁹⁷ This committee comprised the Secretary for Internal Affairs, the conductor of the National Orchestra, the Chairman of the Teachers' Registration Board and the Organising Professor of Music in the University of New Zealand (being Griffiths at this time).

⁹⁸ "Marsyas" [A. Alpers], Recent music [review], *New Zealand Listener*, [2 October 1942]. The date is that identified by Griffiths. However, it may, in fact, be 2 October 1943, according to the placement of the cutting in the Papers.

His music was included in their Broadcast-to-Schools booklets and he lent them copies of his own compositions at their request. The Service arranged recitals by visiting artists at the University College, some of which were broadcast locally via the 3YA network.

Griffiths' advice was sought on matters regarding concert programmes, programmes to be broadcast and the suitability of prospective performers and lecturers for national tours. On occasion, he proffered his views where they were not specifically sought. In 1949, for example, he wrote to the Director of Broadcasting, William Yates, suggesting that the Broadcasting Service arrange a tour by singer Hubert Milverton-Carta to the four main centres.⁹⁹ Again, in April 1950, he wrote advocating the assistance of the Broadcasting Service in maintaining the Alex Lindsay String Orchestra as a National String Orchestra and suggesting that the YA orchestras be discontinued and replaced by string quartet groups comprising the best students.¹⁰⁰

The first indication of a strain in the relationship appeared in 1958, arising in relation to material prepared by Griffiths for broadcast.

The two addresses in question constituted the first and third talks in a series of three on music in a developing nation, the second being prepared by Griffiths' colleague at the College, David Stone. Based on an idea suggested by local representative of the New Zealand Broadcasting Service, Arnold Wall, the first discussed the relationship between music and society while in the final talk, suggestions for the future were outlined. Of this final talk, Wall wrote in his initial outline:

Note: This final section will need careful handling. We can make reasoned suggestions for improvements, but not an overt "attack" on the present system or its administrators.¹⁰¹

However, it seems that Griffiths' contributions did not meet with the Broadcasting Service's requirements for both of his talks were rejected for national broadcast while that of Stone was accepted. Deeply disturbed by this turn of events and the lack of a full explanation from the

⁹⁹ Letter from Griffiths to Yates, 26 September 1949. (National Archives, BC 1, ALPHA-C, Pt. 1, 1947-1957, Christchurch Civic Music Council). Griffiths proposed that the tour feature the music of English composers. It is not clear whether or not it actually proceeded.

¹⁰⁰ Letter from Griffiths to Yates, 14 April 1950. (National Archives, BC 1, ALPHA-G, Griffiths, Prof. T. Vernon, 1948-1962).

¹⁰¹ 3YC series on "Seeking and finding pleasure in music" [original title of series] [notice from Wall], [December 1958-January 1959], VGP 30:24.

Service,¹⁰² Griffiths expressed his complete dissatisfaction with the Broadcasting Service's handling of the matter, enlisting the support of the Vice-Chancellor of the University in defending his case. According to Griffiths, his very integrity as a fully-qualified and experienced professional was in doubt:

... I was and still am seriously perturbed by its implications of an at least partial suppression of free speech. I was and still am seriously perturbed that a senior member of a University staff can be invited by an accredited representative of the N.Z.B.S. to devote time and care to the preparation of two talks on subjects in a field in which he is rightly or wrongly believed to have expert knowledge, and that an anonymous official in Talks Section, Head Office, can "decide against" those talks and do so with impunity and apparently with no obligation to explain his action.¹⁰³

Director of the Broadcasting Service, now J. H. E. Schroder, responded by clarifying several matters for Griffiths, including the differences between regional station and Head Office responsibilities, and the misunderstandings that arose regarding the use of the talks. He was adamant, however, that the right decision had been made:

... though with great regret, I must say that I think the decision taken by Talks Section appears to me, after reading the scripts, to be a correct one. Consequently, the explanation I have summarised for you from the record has my endorsement. ... When I renew my apology, as I do, it is for any misleading words that were used when the talks were commissioned and for the omission that followed when the use of the talks was decided by Talks Section. Once more, I express my greatest regret that this affair has been so awkwardly handled, with so much distress to you.¹⁰⁴

This apparently satisfied Griffiths and he accepted the apologies proffered. However, it seems that his addresses were never broadcast on national radio.¹⁰⁵

In the later stages of his career, as his reputation as one of the country's leading music personalities was established, Griffiths became the subject of radio broadcasts rather than their producer. In 1954, one of the programmes in a series on the music of New Zealand composers was devoted to his music. Just over half an hour in length, it gave a brief biographical sketch of his life with excerpts from a number of his works interspersed throughout.¹⁰⁶

102 Of Griffiths' scripts, the Head of Talks for the Broadcasting Service comments: [They were] "dull, tended to be in the nature of sermons, and were over-supplied with quotations, which detracted from authenticity since Dr Griffiths used too much the words of other people when his own would have been relevant." Furthermore, they were "detailed, in an unimaginative way." All in all, they were rejected because "neither in the scripting nor in the delivery were they found to be of sufficiently high standard." (Letter from Head of Talks to J. H. E. Schroder, 10 April 1959, National Archives, BC 1, ALPHA-G, Griffiths, Prof. T. Vernon, 1948-1962). These reasons were made known to Griffiths, in more moderate terms, in a letter from Schroder dated 13 April 1959 [VGP 30:67].

103 Letter from Griffiths to Schroder [draft], 9 April 1959, VGP 30:60.

104 Letter from Schroder, 15 April 1959, VGP 30:67.

105 They may have been broadcast on the local 3YA station.

106 Music by N. Z. composers [radio script], [1954], VGP 25:5.

Four years later, in October 1958, he was interviewed on local radio, again as part of a series. The nature of the programme was light-hearted and informal, the candidate being asked to identify his or her preferences in regard to works of art, hobbies and food - those that they would take with them should they embark on space travel. That Griffiths named an authentic collection of *British folk-song verse* as his preferred poetry and works by Ireland and Delius as the music of his choice is hardly surprising!¹⁰⁷

Apart from his work as a critic, another of Griffiths' spheres of activity which showed a marked increase during his years at the University College was that of composition. This change was due primarily to a shifting in the relationship between him and his publishers over the period.

Up to the mid-1940s, Griffiths had to work hard to win the support and interest of publishers. Few compositions were accepted before this date and he suffered numerous rejections. After 1945 however, new life was injected into the publishing business in post-war Britain. Combined with the firming of his international reputation as a musician and educationist following the publication of *An experiment in school music-making*, interest in his music slowly began to increase.

He developed a good working relationship with a number of the publishing houses including Novello & Company (London), Allan & Co. (Melbourne) and New Zealand's Charles Begg & Co. In fact, interest in his music was such by the late 1950s that Griffiths was being asked to compose specific works. For example, in May 1958, Novello invited him to make a contribution to an Organ Music Club Series.¹⁰⁸ The result of this request was his *Short suite* for organ (1959).

The range of music composed during this period was extensive. He wrote choral and instrumental music for use in schools and by adult amateur groups. These included arrangements of hymns, folk songs and national songs for the *Dominion Song Book* series,¹⁰⁹ arrangements of oratorio choruses, the cantata *Peace and war*, *Procession for a festival* for organ and fanfares for brass instruments. A number of these were commissions for various organisations or groups. For instance, *Peace and War* was written for the public ANZAC Day service in Christchurch in 1952

¹⁰⁷ 3 Z.B. interview with Mr. Robin Gurnsey [radio script], 23 October 1958, VGP 29:142.

¹⁰⁸ Letter from the Publishing Office of Novello & Company Ltd., 2 May 1958, VGP 29:43.

¹⁰⁹ Volumes 8, 10, 11 and 12 in this series were published in Britain by Nelson & Co. in October 1948.

while his brass fanfares were performed at the Canterbury Centenary celebrations in 1950 and the Proclamation of Queen Elizabeth II in 1953. *Countryman's Suite* for string orchestra and *Festival song for a young country* for mixed choir were composed for the Napier Post-Primary Schools' Music Festival of May 1959.

Church music of the period includes *Super omnia Ligna cedrorum* (1950) for men's choir and *Missa Canonica No. 1* (1952). He was commissioned to set and harmonise the hymns for the *Catholic Hymn Book* published in 1947. The results did not satisfy him for two reasons: space did not permit his usual practice of supplying a second harmonization of a melody to ensure a more effective descant and as a result, he considered some of the descants to be "ungainly and too high."¹¹⁰ Unpublished sacred works include miscellaneous choral settings and songs, often for specific congregations.

Griffiths wrote music to be performed; it was not his intention that it should lie unused and unnoticed in a cupboard or stored away on a back shelf. Thus, he displayed great diligence in his practice of sending away copies of his compositions, whether by request or not, to those people who could make use of it. They included school teachers, those in positions of responsibility as music leaders in churches and within the community, and colleagues in New Zealand and overseas.

In 1954, as his list of published works continued to grow, Griffiths became an Associate Member of APRA (Australasian Performing Right Association). Two years later he was chosen for promotion to the status of Full Writer-Membership, a move which entitled him to attend and vote at all Meetings of Members and to elect Writer-Directors.¹¹¹

Early in 1957, the New Zealand Performing Right Advisory Council was set up in order to facilitate closer liaison with the Award Committee operations in Australia and to encourage musical composition in the Dominion by subsidising the publication of New Zealand works. Griffiths accepted an invitation to join the council as a representative of the country's composers, along with Douglas Lilburn and author Llewellyn-Jones. Later that year, he attended APRA's annual meeting in

¹¹⁰ Annotation, VGP 13:31.

¹¹¹ Letter from B. R. Stevens (Secretary of APRA), 14 February 1956, VGP 27:30.

Sydney as New Zealand's delegate, using the opportunity to observe various aspects of Australian life and culture.¹¹²

Griffiths was well aware that the composition of music for use in schools and churches was not particularly remunerative. Nevertheless, he was not interested in charging fees to schools, churches and other amateur groups for the right to perform his music.¹¹³ However, broadcasting was a very viable source of income, and in a letter from APRA's Attorney in New Zealand, he was asked to consider having some of his works recorded by a local publishing firm for school circulation.¹¹⁴

The field of church music was one which continued to claim a great deal of Griffiths' time and energy. As already seen, his output in this area was extensive as he fulfilled various commissions, wrote extended works for liturgical use or provided specific congregations and choirs with suitable arrangements of anthems and hymns. Generally this took place within the context of the Catholic church although this was not always the case. In December 1955, for example, he was approached by the Christchurch Diocesan Choral Association to compose a setting of the Canticles Magnificat and Nunc Dimitis for the Centenary observance of the Anglican Diocese of Christchurch in the following year.

As seen above, he provided articles for Catholic literature, was involved as a conductor, performer and adjudicator at festivals of Catholic schools and associations, and frequently delivered lectures to groups and societies which were connected with the Catholic church - the Newman Society, the University Catholic Society of New Zealand and the Catholic Women's League, for instance. In 1952, the scheme of music-making developed by him at King Edward Technical College was adopted into the city's Catholic colleges with the encouragement of Bishop Joyce, a move which prompted the organisation of the annual Catholic schools' music festivals in which he participated.¹¹⁵

Griffiths' work within the national Catholic church as a musician, a very approachable musician

¹¹² Sponsorship for N.Z. compositions, *Press*, 6 December 1957.

¹¹³ Letter from A. E. Rolfe (APRA's Attorney in New Zealand), 16 September 1958, VGP 29:109.

¹¹⁴ *Ibid.*

¹¹⁵ Music in the schools. Dunedin plan adopted in Christchurch, *Press*, [July] 1952.

moreover, saw him establish a great many links with various members of the clergy. His correspondence with those involved in the ministry was extensive as he responded to requests for musical scores, answered queries regarding matters of music theory and accepted different commissions. From this, a number of personal and long-standing friendships were developed.

Despite his full immersion in the musical life of Christchurch and the country as a whole in the 1940s and 1950s, Griffiths never dropped his contact with "Home" completely. The influence of Britain and things British continued to be felt in varying ways, despite the fact that he had been resident in New Zealand for more than fifteen years by the time he returned to Christchurch in 1942.

On a personal level, he maintained correspondence with family members, friends and colleagues from Downside and St. Edmund's schools, being informed of the latest happenings on the domestic, political and musical scenes and frequently reminded of past days.

As mentioned above, he established links with a number of British publishing firms. His period of study leave was spent in Britain, studying systems and methods of music education in the country which had originally shaped him as the musician and teacher who arrived in New Zealand in 1927. There was apparently no thought of travelling to the United States or further afield in Europe; Britain provided all that he wanted to see and observe in order to plan for the future of the music department at Canterbury University College.

The British influence was felt at the department in a number of other ways. Apart from the heavy weighting given to the music of British composers and texts by British authors such as Kitson, Scholes, Buck, Dent and Stanford, the majority of visiting lecturers were from Griffiths' native land. They included Dr. Denis Wright (band composer, music organiser for the British Broadcasting Corporation [BBC]) in 1951, 1956, 1959 and 1961; the British music critic Arthur Jacobs in 1953; Ian Parrott (Gregynog Professor of Music at Aberystwyth University College, Wales) and Harold Rutland (formerly of the BBC, Royal College of Music and writer for *The Musical Times*).¹¹⁶ As a comparison, only two musicians from the United States visited the department under Griffiths' term in the chair - Dr. Robert Yingling in 1954, a musician who had a particular interest in adult

¹¹⁶ Jennings, *Music at Canterbury*: 38.

education, and historian Professor Hugh M. Miller in 1956.

Under Griffiths' leadership, strong links were established and maintained between the department and the Trinity College of Music in London, for whom Griffiths was an examiner.¹¹⁷ As previously mentioned, provision was made for students to meet the requirements of various diploma qualifications of the College through their study at Canterbury, particularly in the areas of performance, conducting and musicianship. The system of cross-crediting already set in place between the two institutions was furthered. For example, in 1958, based on a proposal made by Griffiths, the College agreed that Practical Diploma candidates who had passed the University degree examinations in Music 2 or Music 3 should be granted exemption from the College Musical Knowledge paper. The conferring of such concessions was not the general practice of the College; allowance was made in Griffiths' case primarily because of his level of involvement with Trinity College and his interest in their work:

I have been asked to convey to you the Board's inability to extend exemption from the Musical Knowledge paper to students of other constituent Universities. It is felt here that this concession is so much a matter brought about by your personal interest in the College, and as yet there is no evidence that this exists anywhere outside Christchurch. Furthermore, you have so designed the degree course at the University of Canterbury as to pilot your students along the path of the College examinations. We are not at all certain this may be expected elsewhere. For your private information the Board is unwilling to grant exemption from any of the examination requirements as a general principle, but your intimate association with us has made possible a case for special treatment.¹¹⁸

Griffiths was a strong supporter of the British Council, an organisation which assisted him with arrangements for his study leave. When the Council was threatened with disbandment in 1953 due to a lack of funding, Griffiths wrote to *The Times* in London, suggesting instead that their work be expanded:

We need the unifying influence of a much more complete and sympathetic knowledge and understanding of the cultural life, achievements, and needs of each constituent nation; and in this respect I believe there is a pressing necessity for a great expansion of the council's work - an expansion which would make the organisation in fact a British Commonwealth Council.¹¹⁹

¹¹⁷ Griffiths was made an honorary Fellow of the College (F.T.C.L.) in 1949 and he developed close friendships with a number of other examiners, particularly Dr. James Lyons and Mary Tweedie. It is known that he was opposed to the establishment of a similar body in New Zealand, as is revealed in a letter he received from the Secretary of Trinity College on 9 August 1951 [VGP 18:48]: "The idea of a New Zealand examining system is, as you say, ridiculous. It could not achieve anything." The College was strongly supported in New Zealand by Catholic convents where music was taught.

¹¹⁸ Letter from the Secretary of Trinity College of Music, 24 July 1958, VGP 29:80.

¹¹⁹ British Council. Expansion of work advocated. Dr. Vernon Griffiths's views, [unsourced], April 1953, VGP 20:29.

In April 1958 he was accepted as a member of the Christchurch branch of The Royal Empire Society, a group whose main aim was "to demonstrate [the] strong desire for preservation of a permanent union between the Mother Country and the Commonwealth."¹²⁰ Membership was limited to those prominent members of the community who were active in the interests of the city and province and who were known to support the British way of life.¹²¹ One month later he was elected a Fellow of the Society.¹²²

While Griffiths' appointment at Canterbury University College was a major milestone in his life, another chapter also began in 1944 when he married longtime family friend Daphne Spear on 10 May. A recent nursing graduate, Daphne had first met Griffiths fourteen years earlier at St. Michael's Anglican Church;¹²³ from there their friendship grew and developed, enduring their enforced separation during Griffiths' years in Dunedin.

In April 1945, the couple's first child, Mary, was born. During the next ten years, she was joined by a brother and three sisters.

Family and work-related commitments together with his involvement in matters musical at the local and national levels utilised all of Griffiths' time; he was an extremely busy man and a tireless worker. However, it was not without its rewards and recognition, for in June 1957, he was made an Officer of the Most Excellent Order of the British Empire (O.B.E.) in the Queen's Birthday Honours. Messages of congratulations poured in from all over the country and further afield as family, friends, colleagues and groups and organisations with which he was, or had been, involved expressed their best wishes. It was clearly considered to be an honour well-deserved, one which reflected favourably on the music profession as a whole.

Even so, it was four years later, on the event of his retirement, that the depth of the community's gratitude and esteem was more fully revealed.

¹²⁰ Letter from the Branch President of The Royal Empire Society, 27 February 1958, VGP 29:10.

¹²¹ *Ibid.*

¹²² Later, in 1970, Griffiths was elected to membership of The Incorporated Society of Musicians. He resigned in September 1983.

¹²³ Her brother Roy attended Griffiths' Saturday morning music classes.

Originally, Griffiths was due to retire at the end of 1959. However, when the University Council asked if he would delay this for two more years, he readily agreed; not only would the arrangement be "advantageous" to him and his family, it would also allow him to continue directing the newly-instituted Musical Leadership Course.¹²⁴

By 1961, the fact of his retirement was, nonetheless, an increasing reality. Applications were invited for the impending vacancy and there was no doubt that his support lay wholeheartedly with John Ritchie as the most suitable candidate for the position.¹²⁵

As the year drew to a close, accolades and acknowledgements from civic authorities, professional colleagues and personal acquaintances began to pour in. Telegrams and letters were received, and editorials in the local newspapers paid tribute to his work in the city:

The debt the city owes to Dr Griffiths is quite unrepayable. His immediate responsibility at the University has been shouldered with an infectious enthusiasm that has carried over into his students and the community, and in every aspect of music making, but especially where young people are involved, the impact of his personality and profound knowledge is apparent.¹²⁶

In its report on Griffiths' retirement, the Faculty of Music and Fine Arts highlighted his immense contribution to the University as well as the personal qualities and attributes he brought to the job:

... members of the Faculty would like to place on record their warm appreciation of the wisdom, tact and sense of humour with which, for twenty years, he has guided the business of the Faculty. ... Dr. Griffiths's sound judgment, kindness and lively energy will be greatly missed by the Faculty ...¹²⁷

But the most visible manifestation of the city's regard and affection for "Griff" took place on 18 October when a concert of his works was presented in the Civic Theatre by over 400 musicians. Performers included the Royal Christchurch Musical Society, Christchurch Harmonic Society, University of Canterbury Madrigal Singers and the John Ritchie String Orchestra as well as soloists Edmund Bohan, Michael Toovey and Maurice Till in a varied programme of vocal and instrumental works from his pen. It was hailed as a great success, expressing "the warmth of widespread

¹²⁴ Letter from Griffiths to Dr. Llewellyn (Vice-Chancellor of University of Canterbury) [copy], 14 April 1959, VGP 30:66. Griffiths effectively retired at the end of 1961 although the official date was January 1962.

¹²⁵ This is revealed in a letter written by Griffiths to the Registrar of the University of Canterbury on 28 August 1961, in support of Ritchie's application [VGP 32:67].

¹²⁶ Community's debt [editorial], *Christchurch Star*, 17 October 1961.

¹²⁷ Faculty report on retirement of Professor V. Griffiths [copy], VGP 32:68.

feelings of personal admiration and affection he has aroused in the hearts of his fellow townsmen".¹²⁸

When the University Council elected him an emeritus professor later that month, they also informed him that the formation of a full-time string quartet had been approved. With his characteristic directness, Griffiths told them that the second announcement gave him greater pleasure than the first.¹²⁹

The end of an era was nigh, both for the University and for Griffiths himself. He had led the music department through many changes and developments in his twenty years at the helm, expanding its horizons and increasing its involvement in the community immeasurably. His absence would be deeply felt.

As a man and a musician, Griffiths is perhaps best summed up in this simple tribute from former student and colleague Frank Callaway: "... a great musician and friend to whom so many owe so much ..."¹³⁰

¹²⁸ Recital of works by Dr Griffiths, *Press*, 19 October 1961.

¹²⁹ Emeritus professor. Dr. Griffiths honoured, *Press*, 31 October 1961.

¹³⁰ Telegram from Frank Callaway, 17 October 1961, VGP 32:107.



Vernon Griffiths poses for an advertisement for Harley Davidson motorcycles, which appeared in the programme of the inaugural Annual Children's Festival of Music in October 1929 in order to help cover printing expenses

6.

SOURCES OF INSPIRATION

Vernon Griffiths' major contribution to music education in New Zealand was of a practical kind - initiating musical leadership courses, directing performance groups, inaugurating schemes of musical tuition, organising concerts in outlying areas and so on. Griffiths' life, work and writings were based on a strongly-developed personal philosophy of life, music, and education, and of music in life and education. Essential to an understanding of the development of this philosophy is an understanding of the environment from which these ideas emanated, and which ultimately played a major part in shaping them.

No person's thinking develops in isolation. It is constantly influenced and moulded by one's surroundings - people one meets, books read, situations experienced. From the perceptions gained and ideas encountered, conclusions are formed. As far as Griffiths is concerned, the environment in which he was raised was characterised by a number of distinctive factors.

Firstly, in musical terms, Britain was a stimulating place. Witnessing something of a revival not seen since the Elizabethan era, Britain's musical life at the turn of the century was rich in activity and creative endeavour. The musical renaissance which was seen to have taken place originated in the work of such musicians as Charles Stanford and Hubert Parry, both of whom exerted significant influence as teachers as well as composers.¹

Folk music was being accepted as a national treasure of unique value, and it was enthusiastically collected and studied for its own musical worth, adding a new dimension to musical composition. The pervasive atmosphere was one of vigorous and healthy creativity with the likes of Ralph Vaughan Williams and Gustav Holst establishing their reputations. The setting up, in the late

¹ Stanford was appointed organist of Trinity College, Cambridge in 1873 and professor of music (Cambridge) in 1887. From 1883, he taught at the Royal College of Music along with Parry who was also appointed in that year. Parry became professor of music at Oxford in 1900 and president of the Musical Association in 1901.

nineteenth century, of institutions such as the Royal College of Music and the Royal Academy of Music provided facilities for home-grown advanced study.

All in all, confidence was high and the future looked promising. For many Britishers, there was little need to look beyond their homeland's boundaries to further musical horizons since they perceived Britain to be the centre of activity in the musical world.²

Secondly, Griffiths' upbringing in Britain was subject to influences within his own home environment, as well as through education and training. The extent to which music was regularly practised in his home is not noted although his mother did play the piano herself and actively encouraged her son in his studies:

"It was his mother who gave him real encouragement and put him forward for the Cambridge organ scholarship."³

His family had a strong background of Anglicanism. Religion had a pervasive and continual presence in his life while in Britain, given the nature of his father's occupation and Griffiths' appointments as music master at two private church schools, one Catholic and one Anglican.

Thirdly, education was given a high priority in the Griffiths family with each of the six children being well-educated. As seen, Vernon was an excellent student, winning prizes in mathematics, literature and divinity while at Norwich Grammar School.⁴ It is clear he developed an appreciation for books and the art of reading at this time.

Alongside practical tuition on the piano and organ, his musical training had a strong theoretical base, both in his early lessons in harmony as a youth and later, in his studies at Cambridge.

2 A more extensive analysis of the period may be found in Frank Howes' *The English musical renaissance* (London, Secker and Warburg, 1965). The notion that Britain led developments in the musical world at the turn of this century may, with hindsight, be dismissed as erroneous and without substance for it ignores the tremendous significance and impact of the work that was being done elsewhere. In France, a completely new musical language - Impressionism - had been pioneered by Debussy, while in Vienna, Schoenberg, Berg and Webern were producing music that completely challenged Western tonal traditions. Nationalism in music was a strong motivating force throughout Europe, particularly in Hungary (Bartok and Kodály) and Russia (Rachmaninov, Glazunov and Scriabin). The United States was emerging as a musical force in its own right and it was in Germany that the first notable experiments in electronic music were carried out in the '20s and '30s.

3 "Griff" looks back, *Star*, 30 June 1984: 23.

4 See 3. The life of Vernon Griffiths I: 1894-1933: 51.

The aim of this chapter is to build up a picture of the intellectual stimuli which shaped Griffiths' thinking regarding music education and the place of music in life, which will be attempted by studying the musicians, authors and others to whose writings he makes reference in his own writings and lectures during the period 1927 to 1962. The purpose of this is not to provide a scholarly evaluation, but to present an overview introduction to the individuals that played a role in the formation of Griffiths' own philosophy as displayed in his writings.

* * *

That it was vital for Griffiths to give lectures to public audiences and private groups and write articles for newspapers and journals in order to make his views known is indisputable. Without the exposure provided through these media, his envisaged task of raising the profile of music education in homes, schools and the community would have been virtually impossible. Thus he took up opportunities as they arose, or created them himself, in order to inculcate his philosophy to as wide an audience as possible. This extended to the publication of *An experiment in school music-making* which set down in concise form the philosophical basis and methodology of Griffiths' scheme of musical training practised at King Edward Technical College.

Throughout the course of an address or within the text of an article or book it was Griffiths' practice to refer to other sources in support of his own propositions, by quoting an opinion or a poem, or by acknowledging reference to a specific publication or book for further reading. Such allusion to borrowed material tended to occur with greater frequency when Griffiths was formulating and preparing ideas for the printed medium,⁵ due perhaps to the impact of references recorded in the permanence of ink in terms of their future usefulness. The forum provided by a periodical such as *Music in New Zealand* was especially valuable in this connection with fewer restrictions of length and in this case, greater freedom for Griffiths in his capacity as editor (with control of the content of the journal) as regards the nature of his contributed material, compared with the medium of the newspaper. A number of his writings in this journal are liberally sprinkled with references to the ideas and work of others to an extent unparalleled by him at any other time.

⁵ This is not to say, however, that he did not refer to other sources when delivering addresses. In fact, the over-use of quotations was cited as one of the reasons for the rejection of his scripts on music in a developing nation by the New Zealand Broadcasting Service in 1958-1959 (see 5. *The life of Vernon Griffiths III: 1942-1961*: 141).

A total of 214 individuals on whose work or ideas Griffiths drew or to which specific reference was made have been identified in his writings and addresses during the years of his working life in this country. As far as was possible, further information regarding each individual was obtained and analysed in order to formulate some conclusions on the nature of Griffiths' "inspiration".⁶

The personalities identified were divided into four broad categories depending on their particular area of interest or personal beliefs, as follows:

1. Musicians - those involved in the field of music in some capacity.
2. Literati - poets and authors.
3. Catholic sources - scholars and artists of the Catholic faith.
4. Others - philosophers, scholars, teachers and politicians not able to be characterised as above.

Although some overlapping occurred, delineation was marked enough to support such a division. As might be expected, the first category, sources of a musical nature, formed the largest group with literary sources also being substantial in size.

6.1 Musicians

Of the 214 total individuals identified, 128 were musicians, reflecting a natural tendency for Griffiths to refer to the work and thinking of those people who were active within his own field.

⁶ This chapter is based upon the collection of Griffiths' writings as preserved in his Papers and in *Music in New Zealand*. The 214 individuals identified are listed in Appendix IV. Additional information was of the nature of dates of birth and death, and details regarding education, career, honours received, specific beliefs and other publications. The primary sources were: *The new Grove dictionary of music and musicians*, *Grove's dictionary of music and musicians* [5th edition], *The Oxford companion to music*, *Who was who*, *The Oxford companion to English literature*, *The new Oxford companion to music*, *Dictionary of national biography* and *New Catholic encyclopedia*. The amount of data available depended to a large extent on the individual's standing within his or her field; little if any information was forthcoming for a number of the more obscure sources (as will be seen, four of the 214 citations referred to documents or resources for which there was no one author or editor). In this discussion, considerable use is made of the assessments of writers and commentators, expert in their field.

A broad category, it covered a variety of specialist functions. Types have been classified into five categories, the number of individuals in each being indicated in parentheses:

- A. composers (10)
- B. performing musicians (including musical directors, conductors, and church musicians) (8)
- C. scholars (24)
- D. writers on music (including critics and editors) (20)
- E. educationists/teachers (66)

Again, overlapping was inevitable for it was possible to fit many of the musicians into several of the five divisions. When this situation arose, the primary area of specialisation of the individual concerned was taken as the basis of classification, particularly if he or she was especially known in that capacity. For example, in one instance where an article by a notable conductor on the workings of the orchestra was cited, the musician was classified as a "performing musician". In the case of "educationists/teachers", all authors of books or articles which are clearly educational in nature were grouped together.

Several trends hold true for the entire number:

1. With few exceptions, all the musicians to whom Griffiths referred were active in the latter decades of the nineteenth century and first half of the twentieth century. That is, they were reasonably contemporary with Griffiths himself. In the cases where dates of birth and death could not be ascertained, publication dates of writings verified their inclusion in the stated period.
2. The majority of entries were British in origin, more particularly English. The one group which manifested greater variety in terms of nationality was that of "composers" where only four out of the ten individuals were English. Factors underlying this latter result will be discussed further.

Given that a great proportion of the musicians were British and lived at approximately the same time as Griffiths, the possibility exists that he knew some of them personally or, at least, that he had contact with them in some capacity and to a degree greater than merely reading of them. In some

cases, this factor of personal acquaintance is known. Two of the educationists mentioned, Charles Wood and Cyril Rootham, were Griffiths' tutors at Cambridge while the organist Dr. Edward Bunnett gave him instruction on the organ in his youth. Ernest Jenner, E. Douglas Tayler and R. E. McLay were colleagues in the Dominion, and tours to New Zealand by composer-pianist Percy Grainger and organist and teacher Dr. S. H. Nicholson brought about meetings with them.⁷ Music scholar R. R. Terry was, at one stage in his career, organist and choirmaster at Downside Abbey in Somerset and although his term of employment may not have coincided with that of Griffiths,⁸ that they met at some point is a real possibility.

Regarding a number of the other musicians, particularly those with high profiles such as Percy Buck, Charles Kitson and Edward Dent, there is every likelihood that Griffiths knew them or knew of them in their roles as teachers and lecturers. He was certainly in an environment which would have encouraged a degree of exposure to their work, as a student at Cambridge and in his teaching appointments.

Further details regarding the individual composition of each group and the nature of Griffiths' reference to them will be outlined at this point.

A. Composers

Ten composers, each well-known in his own right, made up this group. As stated above, only four were Englishmen - Thomas Morley, Ralph Vaughan Williams, Martin Shaw and Walford Davies. The nationality of the others varied, being predominantly European - German (Schumann), French (Widor, Berlioz), Czech (Hába), Russian (Rubenstein) and Australian/American (Grainger).

The reason for the eclectic character of this particular group becomes more apparent if one is to assess Griffiths' purpose in referring to the individuals which make it up. It appears that he mentioned them on one of two grounds, either quoting their opinions on various subjects or citing

⁷ Grainger toured the country in 1935 in his capacity as a concert pianist and composer; Nicholson included New Zealand in a tour of the Dominion in 1934, carried out in order to win support for, and consolidate the membership of, the newly-formed School of English Church Music (now the Royal School of Church Music).

⁸ The exact dates of Terry's appointment at Downside Abbey have not been determined.

them in their capacity as authors of treatises. That is, the specificity of the intent behind the reference naturally resulted in a group of diverse nationality, a set of people who were united in the nature of their writings or in the closeness of their thinking to Griffiths' own.

The treatises cited were largely practical in outlook, dealing with matters of orchestration and the principles of harmony. Griffiths' interest in them ran alongside his strong belief that sound musical training must have its basis in the fundamentals of music, particularly for the student of composition:

... the early history of outstanding composers has been one of lengthy and even serious study of technique followed by probably an even longer period of laborious experiment in composition. Let us now be quite practical about our own case. Are we, as students of composition, taking serious steps to lay this real foundation of technique? ... To work, then! Advance, Prout, Kitson, Buck, Stanford, and all you other learned guides, philosophers and friends! We would pore over your pages, laboriously work through your exercises, seek the help of your precepts and the restraining influence of your prohibitions ...⁹

Where he quoted the opinions of the composers, it seems that he did so in order to support and substantiate his own views on different matters. By aligning himself with the ideas of noted and respected musicians, he not only voiced his thinking through them but also strengthened his own position. This is especially true in three cases which highlighted the themes of the value of practical music-making (Vaughan Williams), the importance of the team aspect in music (Grainger), and determinants of quality in music (Davies). It is interesting to note that none of these individuals was progressive in terms of music composition in the early decades of the twentieth century.

B. Performing musicians

Of the eight members of this group, three were conductors, three were church musicians and two were singers. Griffiths either referred to articles and books written by them in their capacity as performers¹⁰ or he cited their ideas. Two examples in this latter instance are worthy of mention.

Several statements by conductor Walter Damrosch lauding Elgar and his music are quoted in an editorial in *Music in New Zealand*.¹¹ No doubt they matched Griffiths' own opinion of one of the composers who was instrumental in bringing about the revival in British music, and when

⁹ Composition, *Music in New Zealand*, v.5 n.11, 10 February 1936: 9-10.

¹⁰ For example, *The orchestra and its instruments* (untraceable, 1936) by conductor Sir Henry Wood; *Interpretation in song* (London, Macmillan & Stainer and Bell, 1912) by bass-baritone Harry Plunket Greene.

¹¹ Elgar, *Music in New Zealand*, v.3 n.12, 10 March 1934: 1-2.

expressed by a German-American, they would have been even more potent in their strength.

Ursula Greville, a rather obscure English singer, is quoted at some length regarding her philosophy of life, which embraced the attainment of happiness through personal striving, and her belief in the dangers inherent in professionalism in music.¹² As will be seen in later chapters, these are ideas which Griffiths held himself and to which he often alluded, particularly in the matter of the professional versus the amateur musician. Thus, again he used the opinions of another musician, not an especially well-known personality in this case, to underline his own philosophy.

C. Scholars

Within this group of 24 musical scholars some noted personalities were found with the likes of Percy Buck, Donald Tovey and Hubert Parry. Generally, they were well-educated, at least two-thirds of the group having received training at the tertiary level. Many took up lectureships and professorships within various tertiary institutions including the Royal College of Music, Oxford University and the University of London.

Books and articles by members of this group which Griffiths referred to in his own writings or which he recommended for further study were cited. Publication dates ranged from 1889 to the mid-1940s but were generally concentrated in the period from 1927 to 1936 - that is, they were near-new publications at the time of Griffiths' editorship of *Music in New Zealand*, the time of his most concentrated writing. The range of subjects varied and may be grouped as follows:

- * factual/historical information - topics included the music of ancient Greece, opera and the organ works of Bach
- * music theory - this encompassed harmony, counterpoint and ornamentation
- * folk and traditional music
- * music as a social activity - the place of music within society was considered as was the importance of freeing it from unhealthy influences.

The ideas and opinions of these scholars were also quoted on matters such as musical criticism,

¹² A mirrored personality, *Music in New Zealand*, v.3 n.12, 10 March 1934: 5-6.

the relationship between culture and education, and the music of the American Negro. His belief in the merits of training in the rudiments of music was again reflected in his reference to theoretical matters. Overall, his citation of the opinions of those who were respected in their field and who were aligned to his own thinking effectively bolstered his position.

That Griffiths mentioned the work of four scholars who were actively involved in the collection and preservation of British folk music¹³ suggests that he was well aware of the important contribution that such musicians were making to the revival of British music generally, and implied a belief that such music was important.

It is interesting to note that one member of this group - an Australian, Percy Jones - was of the Catholic faith and was fully immersed in church music matters, sitting on a number of relevant committees and commissions such as the Commission for Liturgy and Sacred Music and the International Committee on English in Liturgy. It is known that Griffiths had personal contact with him, keenly interested as Griffiths was himself in this whole area.

D. Writers on music

This group comprised lecturers and professors at tertiary institutions, music critics for various newspapers, editors and authors of books and papers on musical subjects. Thus, activity in the literary and journalistic side of music was the common uniting factor.

Griffiths' citation of these individuals mostly involved references to books or articles by them on matters of a factual or an historical nature such as the lives and work of different composers,¹⁴ descriptions of different genre,¹⁵ general guides for listening and appreciation,¹⁶ and the

¹³ They were Frank Kidson, [?] Neale, Alfred Moffat and Hugh Mellor.

¹⁴ For example, *Delius as I knew him* (London, G. Bell & Sons, Ltd., 1936) by Eric Fenby and *An introduction to the music of R. Vaughan Williams* (London, Oxford University Press, H. Milford, 1928) by A. E. F. Dickinson.

¹⁵ For example, "The solo instrument" in *The musical companion: a compendium for all lovers of music* (London, V. Gollancz, 1934) by Ferruccio Bonavia (ed. by A. L. Bacharach).

¹⁶ For example, *The listener's history of music: a book for any concert-goer, pianolist or gramophonist: providing also a course of study for adult classes in the appreciation of music* (London, New York, H. Milford, Oxford University Press, 1923-9) and *Everyman and his music: simple papers on varied subjects* (London, K. Paul, Trench, Trubner & Co., Ltd., [1917]), both by Percy Scholes.

relationship between literature and music.¹⁷ As with C. Scholars, the majority of these writings was published in the 1920s and '30s, particularly between the years 1924 and 1936.

E. Educationists and teachers

With 66 entries, this group formed the largest of the five, reflecting Griffiths' specific area of interest and involvement in music. Although specified as comprising educationists and teachers it would probably be more correct to designate it "publications of an educational nature", that is, books and articles which may be employed in the teaching of music, for many of the individuals here had other areas of specialisation including performance and composition.

Several factors appeared with some consistency in the biographical details of the group, where they were known.¹⁸

More than forty per cent of the total group received education at the tertiary level, many obtaining degrees, diplomas and doctorates in music and the arts. Some were part of the "second generation" of Britain's new stream of musicians, having studied with the likes of Stanford and Parry at the Royal College of Music and Ebenezer Prout at the Royal Academy of Music. Approximately one third of the number secured appointments at tertiary institutions including Oxford and Cambridge Universities and the Royal College of Music, and within government education departments.¹⁹

All in all, the people to whom Griffiths referred were characterized by a pioneering spirit. Energetic and vigorous, many displayed leadership qualities in the field of music education as the following examples indicate.

¹⁷ For example, *Shakespeare: his music and song* (London, K. Paul, Trench, Trubner & Co., Ltd., 1917) by A. H. Moncur-Sime and *Shakespeare music, music of the period* (London, J. Curwen & Sons Ltd., 1912) edited by E. W. Naylor.

¹⁸ Details were not found for 27 individuals. Four of the entries - a set of phonograph discs on opera, a year-book of the National Society for the Study of Education, a report of 1933 of the Cambridgeshire Council of Music and a 1935 syllabus of music teaching prepared by a Middlesex Education Committee - were resources recommended by Griffiths.

¹⁹ That a sizeable proportion of this group was well-educated and highly placed in tertiary education may not have the significance that is initially suggested by the figures quoted, for it seems inevitable that, in order to have the ability to write knowledgeably on some area of education, one must oneself have received a certain amount of formal training. This also holds true for the two preceding categories of musicians identified - scholars and writers on music.

Through his work with the Cambridge University Musical Society, Dr. Cyril Rootham exerted a powerful influence on undergraduate students for nearly forty years and he was primarily responsible for enhancing the status of practical music-making at the university. Composer Charles Stanford exercised more influence on the teaching of composition, and ultimately English music, than any other British musician of his time through his appointments as professor of composition at Cambridge and the Royal College of Music.

The Music Teachers' Association was founded by Stewart Macpherson in 1908 while *School Music Review* began its life in 1892 under the editorship of lecturer and journalist William McNaught. H. E. Adkins, a military musician, carried out important work in furthering the development of a system of education for military band-masters and in his time, he was regarded as the leading authority on all matters relating to British military music.

Other individuals mentioned showed a particular interest in the promotion of British music. Scottish educationist and composer John McEwan, for instance, co-founded the Society of British Music in 1905, and the School of English Church Music (renamed as the Royal School of Church Music in 1945) was formed in 1927 by organist and educationist Dr. S. H. Nicholson.

Griffiths' citation of these music educationists was mainly in the form of references to, or recommendations and reviews of, writings by them. The large majority of these publications was of a practical nature, having a direct application to the sphere of teaching, from early childhood through to adult education. Subjects included instrumental music, sight-singing, voice training, orchestration, composition and church music. Several resource books of materials for use in the classroom as well as two sets of phonograph discs were also mentioned.

Of the books cited, more than half were published after Griffiths came to New Zealand, suggesting firstly that he maintained an active interest in the recent literature in his field, particularly that emanating from Britain, and secondly, that it was possible to obtain such material through the publishers.

The works of two New Zealanders - Winifred Burley and Miss R. Wilkie²⁰ - were recommended by Griffiths in a lecture on music education in the kindergarten. The lack of information available on these particular authors suggests that they were not especially well-known in their field, Griffiths' citation of them thus reflecting an interest in the local scene and a willingness to give support to his colleagues, where appropriate.

Four other musicians mentioned also had direct links with the Dominion. Both E. Douglas Tayler and Ernest Jenner worked in this country and the practical nature of their positions as Supervisor of Musical Education and training college lecturer in music respectively is reflected in the publications to which reference is made. Jenner's books²¹ were written for use in the school and church while Tayler's *A scheme of school music* (1927) was a comprehensive plan for the effective implementation of music education in classrooms throughout New Zealand.

The appreciation of music by R. E. McLay²² was recommended as a resource book for school music as was Griffiths' own publication *Twenty talks to children on musical subjects, for the use of teachers and training college students*.²³

* * *

Within the entire group of musicians, the four individuals to whom Griffiths made most frequent reference,²⁴ generally citing books written by them, were Percy Buck, Harvey Grace, Percy Scholes and Charles Kitson. They were all noted for their lecturing abilities and it is possible that

20 The publications are *Six songs of playtime* by Burley and *Hoppity-skippity* by Wilkie. Publication details are not known.

21 They include: *Songs for children, and how to use them . . . for use in teaching sight singing from staff notation* (Wellington, Harry H. Tombs Ltd., 1932); *Songs and lesson material for the school music course . . .* (Wellington, Harry H. Tombs Ltd., 1933); *Lesson plans in music appreciation . . .* (Auckland, Wellington, [etc.], Whitcombe & Tombs Ltd., [1936]); *A church music course for Catholic schools (Book I) . . .* (Wellington, T. J. Tiller for Church Music Commission, Archdiocese of Wellington, [1936]); *Senior sight-singing and songs for schools: Part I. - Music above the middle school. Part II. - Music in the upper school . . .* (Wellington, Harry H. Tombs Ltd., [1937]); *Junior sight-singing and songs for schools. Part I. - Songs for children and how to use them. Part II. - Songs and lesson material for the school music course . . .* (Wellington, Harry H. Tombs Ltd., 1937).

22 Auckland, Whitcombe & Tombs Ltd., 1938. Rudolph McLay, director of musical studies at Hutt Valley Memorial Technical College, was greatly interested in the music scheme developed by Griffiths at King Edward Technical College and instituted a similar scheme at his own school (see 4. The life of Vernon Griffiths II: 1933-1942: 92-93.).

23 Christchurch, Whitcombe & Tombs Ltd., 1929.

24 They were each cited seven or more times.

Griffiths had contact with them in this capacity for they were all approximately 20 to 25 years older than himself.

Each had strengths in particular areas which matched Griffiths' own interests (examined in later chapters). Church music was the speciality of Grace and he wrote compositions for the organ as well as books on organ music and music in the church. Scholes was keenly aware of the needs of the general public and produced books especially designed for the amateur - *The listener's guide to music, with a concert-goer's glossary*²⁵ for example. Buck, a scholar and educationist, made particular contributions in the field of education with books on historical, theoretical and psychological themes, while matters of a theoretical nature were considered by Kitson in such publications as *Applied strict counterpoint*²⁶ and *Studies in fugue*.²⁷

Two other musicians of whom mention should be made at this point are Cyril Rootham and Charles Wood, Griffiths' tutors at Cambridge. Although they are not cited with great frequency in his writings, the nature of their association with him suggests that their influence on him as a young student was potentially very great.

According to the system of tutoring in operation at Cambridge in the early decades of this century,²⁸ an academic relationship of some intimacy was formed between the tutor and his student. Rather than encouraging his charges to think for themselves and develop their own methods and styles, the tutor tended to make disciples of them by passing on his own ideas and ways of thinking. In this way, he "lived on" through succeeding generations.

To Griffiths, the enthusiastic young student, Rootham and Wood would thus have acted as mentors and guides. Their philosophies and preferences would have been absorbed and their styles of working, if not adopted, would have at least become very familiar, almost second-nature, throughout the (nearly) three-year association. And what of these two men? What were their

²⁵ London, New York, H. Milford, Oxford University Press, 1919.

²⁶ Oxford, The Clarendon Press, 1916.

²⁷ Oxford, The Clarendon Press, 1909.

²⁸ Rather than attending formal lectures or participating in group sessions, the student was assigned to one or more tutors who provided his or her sole input as teachers. Tuition sessions were held, perhaps on a weekly basis, wherein work was discussed in a casual, personal environment.

attitudes, strengths and leanings as regards musical matters? In order to understand something of the nature of their influence, each will now be briefly discussed.

Cyril Bradley Rootham

Born in 1875, Cyril Rootham was educated at St. John's College, Cambridge and the Royal College of Music where his teachers included Charles Stanford. Returning to St. John's College in 1901 as organist, he remained there until his death in 1938.

Described as "an underrated composer, a zealous if often erratic conductor, and a fine teacher",²⁹ Rootham contributed much to the musical life of Cambridge during his career, particularly in his capacity as conductor of the Cambridge University Musical Society, a position to which he was appointed in 1912.

As a composer, his output was prolific. It included an opera, chamber works characterised by "refined scholarship and charm"³⁰ and two symphonies. However, it was by several short choral works with orchestral accompaniment that he made his chief mark - *Andromeda* (1908) and *Ode on the morning of Christ's nativity* (1928), for example - and it is here that his talent at word setting is notable:

. . . the stimulus of words brings out the more delicate and poetic qualities of his mind and gives distinction to his music.³¹

Overall, his music was characterised by an attention to detail, a sincerity of expression and a fastidiousness which prevented carelessness.

Energetic and enthusiastic, Rootham worked to advance the status of practical music-making at the University. It was his belief that music is a living art worthy of the attention of all people:

He wishes music to be regarded with the utmost seriousness. This does not mean that he considers it to be the monopoly of intellectual snobs - indeed, the very reverse. His greatest aversion seems to be the view that music is an esoteric luxury. His outlook is rather that music is our most complete medium of expression, and therefore deserves every man's whole-hearted devotion.³²

29 Young, *A history of British music*: 563.

30 Colles (ed.), Rootham, . . . (2) Cyril Bradley, Mus. D., *Grove's dictionary*, 3rd ed., v.4: 428.

31 *Ibid.*: 428.

32 C. M. Crabtree, Introductions: XXI. Cyril Bradley Rootham, *Music Bulletin*, [undated]: 268, VGP 1:53-56.

This attitude was borne out as he trained a choir of working girls from the local area in the music of Purcell, Stanford and Vaughan Williams, eventually presenting the works in concert.

Rootham's style was firmly grounded in the English musical traditions inherited from his predecessors, both recent and more distant. According to Crabtree, he had decided likes and dislikes:

The influence of his likes is clearly revealed in his style, which is founded chiefly on Purcell, Bach, the English sixteenth and seventeenth century schools, folk-song, and even plain-song. He has little in common with the Viennese or nineteenth century schools, and his music is naturally, not constrainedly, pure English.³³

Charles Wood

Born in Ireland in 1866, Charles Wood began his musical training in a way that was similar in many respects to that of Rootham. Like Rootham, he was educated at both Cambridge (on winning the organ scholarship at Caius College) and the Royal College of Music where he studied under Stanford and Frank Bridge. He was conductor of the Cambridge University Musical Society from 1888 to 1894, his practical activities extending to his appointment as Bandmaster of the University Volunteers (1889-1897).

Described by his colleague, E. J. Dent, as "a competent teacher",³⁴ Wood exerted much influence as a lecturer in harmony and counterpoint at Cambridge, his pupils including Vaughan Williams, Arthur Bliss and Michael Tippett.

His output as a composer included an opera, three string quartets, partsongs and solo songs as well as works for voice and orchestra such as *Ode to the west wind* (1890) which display evidence of "fastidious taste" and "fine scholarship"³⁵ and which combine a sure technique with a genuine feeling for the words.³⁶

³³ *Ibid.*: 272.

³⁴ Knight, *Cambridge music*: 108.

³⁵ Sadie (ed.), Wood, Charles, *The new Grove*, v.20: 516.

³⁶ Temperly (ed.), *The Romantic age*: 253.

However, it was in the area of church music that Wood made his greatest contribution. Indeed, according to Harvey Grace, the consistently high quality of Wood's output in this area made it the most important modern contribution to Anglican church music.³⁷ Marked by a certain gravity and austerity, the anthems and services displayed a purity of style similar to that found in the music of Palestrina and Byrd.

In Cyril Rootham and Charles Wood, Griffiths thus had role models who shared strengths as composers and certain attitudes to their craft. The practice of music-making was important to both as evidenced by their participation in musical activities on the campus. They displayed particular ability as composers of vocal music, their skilful word setting being highlighted in both cases.

All in all, they were both traditionalists, keeping very much within the framework of the musical customs and language in which they had been raised and shunning developments in contemporary Europe as well as the idioms of nineteenth-century Romanticism. Their music displayed qualities of craftsmanship, taste and precision.

6.2 Literati

Comprising 56 members, the group of novelists and poets to whom Griffiths made reference in his writings and addresses was the second largest category of the four named. In numerical terms, it was a significant group, accounting for just under thirty per cent of the total number of individuals cited.

Perusal of these literati revealed the existence of two traits held in common with the former group.

Firstly, a good proportion of them was contemporary with Griffiths, 31 having been born in the second half of the nineteenth century. Of those remaining, twelve were active earlier in that century

³⁷ Blom (ed.), Wood, Charles, *Grove's dictionary*, 5th ed., v.9: 354.

while the others belonged to various periods including the fourteenth century and ancient Rome.

Secondly, those mentioned were again predominantly British in origin; as far as can be ascertained, only eight of the total number were not born there. Of this eight, two were New Zealanders, brought up in a country which, up to the mid-1940s, was largely British in outlook in any case.

Apart from these two factors, other general characteristics were noted. At least one third of the group received tertiary education and several members had honours of various forms conferred upon them, indicating artists who were well-respected in their field. These included appointments as poet laureate, where the individual was attached to the Royal household, and honorary fellowships at different colleges. Both William Yeats and G. B. Shaw were recipients of the Nobel Prize for Literature, in 1923 and 1925 respectively, and poet Siegfried Sassoon was awarded the Royal Gold Medal for Poetry in 1957.

Music figured to varying degrees in the work of some of the authors. With Shaw, writers Maurice Baring, Aldous Huxley and Ernest Hoffman were involved in the area of music criticism, a factor which may have initially brought Griffiths into contact with their work. The references made to music in the writings of various authors were specifically explored by Griffiths in a series of articles in *Music in New Zealand* in which the work of Lord Frederic Hamilton, P. G. Wodehouse, Stephen Leacock and a number of humorists including Hilaire Belloc were discussed and examples quoted.³⁸

It may thus be seen that the choice of authors and poets quoted by Griffiths was not an entirely random affair, the matters of nationality and contemporaneity with himself being particularly important. While the degree of influence of the other factors mentioned - level of education, honours received and relationship to music - is more difficult to ascertain, it is nevertheless interesting to note their appearance. Indeed, further such traits may be identified.

³⁸ See *Music in New Zealand*, v.2 n.1, 10 April 1932: 2-4; v.2 n.3, 10 June 1932: 4-7; v.2 n.4, 11 July 1932: 4-5; v.2 n.6, 10 September 1932: 6-7.

Firstly, several of the writers had connections with the Catholic faith. Four of them - G. K. Chesterton, Belloc, Baring and Thomas Bracken - converted to Catholicism at some point in their lives and assuming that Griffiths knew this, it is likely to have increased his interest in, and his capacity to identify with, their writings.

Drawing on both Western and Eastern sources, Huxley emphasized the Catholic mystical tradition in his work while Shaw directed much of his satire at Catholicism and its adherents although there was little malice in it.

Secondly, circumstances suggest that Griffiths may have known two of the authors personally. Henry Beeching was Dean of Norwich from 1911 to approximately 1919 (when Griffiths was in his youth), and Lord Houghton was, at some point in his career, Head Master of St. Edmund's School. Even if they were not personally acquainted with Griffiths, their residence in places of personal meaning to him may have engendered an interest in their work.

In examining the subject matter of the writings to which reference was made, the most striking feature is its weightiness of content. In the poems, quotations, books, short stories and essays cited, views were expressed, usually unreservedly and with great conviction, on such topics as philosophy, education, history, the process of creativity, social issues, spiritual beliefs and the importance of home life and effective parenting, in addition to matters of music and singing.

Griffiths' interest in such matters suggests that he was a man who took life seriously and sought to delve into matters that were of particular concern to him. For instance, the often-cited Chesterton openly explored questions of theology and philosophy in such books as *Heretics*³⁹ and *What's wrong with the world*.⁴⁰ Others had interests in politics, and moral and social issues and, as already mentioned, were active in the area of art criticism.

Two New Zealanders were among this large group of predominantly British writers. Politician and poet William Pember Reeves was mentioned for his authorship of a hymn to New Zealand and

39 Garden City, Garden City Publishing Company, 1905.

40 Leipzig, B. Tauchnitz, 1910.

Roderick Finlayson's publication *Our life in this land*,⁴¹ a statement about the condition of New Zealand society, was cited as a reference in a series of articles concerning New Zealand's musical culture.⁴² A poem by Thomas Bracken, an Irish poet and journalist who spent over thirty years in this country, was also quoted.

The sizeable number of novelists and poets referred to by Griffiths over the years indicates a person who had an active interest in literature and obviously valued reading both as a source of information and as a form of recreation. This is indicated in his article "Flu-time recreations"⁴³ in which he recommends the reading of certain books and poems as a medicinal aid for those laid up with illness. The factors highlighted regarding the authors themselves - nationality and contemporaneity with himself, in particular - were central to the narrowing of his field of choice.

The one writer for whom Griffiths seemed to have a particular appreciation was Chesterton, the references to his writings being varied in genre and frequent in number. A brief outline of Chesterton's life and primary philosophies will, at this point, serve to illuminate the nature and direction of his thinking, thinking which possibly influenced Griffiths over the years.

Gilbert Keith Chesterton

Writer, journalist, critic, editor and illustrator, G. K. Chesterton has been called "one of the deepest thinkers who ever existed".⁴⁴ Born in 1874, he came from a middle class family and with his brother Cecil, learned a love of literature from his father. He went to the Slade School of Art in London, only later attending university lectures in English literature.

It was in 1900 that he emerged as a writer, settling in Fleet Street in 1901 and beginning a weekly column in the *Daily Mirror* (which was to continue for twelve years). It was also in 1901 that he married an Anglo-Catholic, Frances Blogg, a partnership which "meant much for his religious thinking."⁴⁵ In 1922 he was received into the Catholic church:

41 Auckland, Griffin Press, 1940.

42 Culture and music in New Zealand [series of 6 articles], *New Zealand Tablet*, 11 September - 16 October 1946.

43 See *Music in New Zealand*, v.5 n.5, 10 August 1935: 5-6.

44 The Catholic University of America [ed.], Chesterton, Gilbert Keith, *New Catholic encyclopedia*, v.3: 553.

45 [ed. not cited], Chesterton, Gilbert Keith, *Dictionary of national biography 1931-1940*: 172.

His conversion, at 48, had been gradual, carefully reasoned, and deeply felt."⁴⁶

During these latter years, his work was more serious and lasting than much of his earlier writing. In search of a wider audience, he turned to weekly broadcasts over the BBC and it was partly this ability at finding new audiences that led Pope Pius XI to bestow upon him the title of Defender of the Catholic Faith in 1936.

All in all, Chesterton was a rebel. He held his ideas strongly and doggedly, particularly in later life, and often came into conflict with such leading personalities as Bernard Shaw, Rudyard Kipling and H. G. Wells. According to the *New Catholic encyclopedia* article on Chesterton, he sought to undermine secularism with an apologia in which religion is the guide and goal of all thought and action, for his was a God-centred, not a man-centred, universe. He had a strong belief in human equality and a love of freedom, fighting capitalism and socialism with distributed ownership, industrialism with the concept of craftsmanship and imperialism with nationalism. As regards aesthetics, he believed that art is imbued with meaning and is inseparable from morality. Balance is essential to his thought, synthesizing reason and faith, the real and the ideal, optimism and pessimism, the urgent and the absurd, and the prose and the poetry of life.

In his book *What's wrong with the world?*, a publication specifically cited by Griffiths in his writings, Chesterton discusses his thoughts on the nature of man, sex, the child and its education. He suggests that man needs family units and the family needs property for protection. It is, in effect, a social credo to which Griffiths could happily subscribe.

6.3 Catholic

Writers and scholars of Catholic persuasion formed the third group of individuals to whom some reference was made by Griffiths. The factor of Catholicism has already been noted in connection with several members of the preceding groups but in this category, unlike the above cases, it was a

⁴⁶ The Catholic University of America [ed.], Chesterton, Gilbert Keith, *New Catholic encyclopedia*, v.3: 553.

major issue, central to the writings of those involved. Indeed, the matter of the Catholic faith was the one connecting factor here.

The fourteen individuals differed in nationality⁴⁷ and came from a variety of backgrounds - liturgical, academic, philosophical, historical/anthropological, medical and artistic. Eight received education at the tertiary level.

It seems that several were leaders in their respective fields. James Joseph Walsh, for example, was a doctor of medicine and a prolific writer on health-related, historical and religious matters. A member of various national institutions and societies, he was recognised by the time of his death as one of New York's most distinguished laymen. Surgeon Dr. Alexis Carrel was a member emeritus of the Rockefeller Institute for Medical Research, receiving the Nobel Prize in 1912 for his pioneering work. Lengthy and high-profile involvement in Australian politics since the early 1940s gave rise to the description of B. A. M. Santamaria as "Australia's most prominent Catholic layman and intellectual."⁴⁸

Apart from the two historical figures of St. Augustine and Pope Pius XI, the members of this group were generally active from around 1890 to 1950, a very narrow time frame given the wider context of history.

One factor identified previously which may have been instrumental in initiating or perhaps sustaining Griffiths' interest in the work of these individuals was also relevant here: three of the number were converts to Catholicism and in each case, grounds existed by which Griffiths could quite conceivably identify himself with them. Scholar A. C. F. Beales was thirty years old at the time of his conversion; like Griffiths when he made the same decision, Beales was still relatively young. Sculptor Eric Gill was also involved in the field of art, albeit in a different sphere, and Rev. John Chapman, Abbot of Downside from 1929 to 1933, came to Catholicism after an Anglican upbringing.⁴⁹

⁴⁷ Individuals of Australian, English, Italian, French and American origin comprised this group.

⁴⁸ Santamaria, *Santamaria*: inside dust-cover.

⁴⁹ Chapman had, in fact, been ordained as an Anglican Deacon in the year prior to his conversion.

Subjects examined by these fourteen writers included matters of history, religion in a social context, philosophy, aesthetics and education. In general, the opinions and ideas cited supported Griffiths' own philosophies and it is possible that they played a major part in shaping his thinking in the first place.⁵⁰

Interestingly, it may be observed that, with one exception, the work of those in this group was cited by Griffiths in the third period of his career, when he occupied the chair of music at Canterbury University College. At this time, as will be noted later, the one issue with which he was particularly concerned was that of the nature of culture and the place of music in it.

This concentration on the writings of men who shared his Catholic faith may be a reflection of the increasing influence of his general spiritual beliefs at this time. As they became a more intrinsic part of his daily life, Griffiths adopted the ideas of the Catholics whose views he respected and applied them to his thinking in matters musical.

The two individuals most frequently cited in this group were Eric Gill in his thinking regarding the relationship between culture and work, and historian Christopher Dawson, author of several books which deal with cultural issues from the viewpoint of religion.⁵¹ Both men will now be briefly discussed in turn, interest focusing on their views and beliefs.

Eric [Arthur Eric Rowton] Gill

Sculptor, illustrator, typographer and writer, Eric Gill was born in 1882 and, like Griffiths, was the son of a Church of England clergyman. He trained at art schools in Chichester and London, eventually abandoning his architectural apprenticeship to begin an independent career as a cutter of inscriptions in 1902. In 1910 he began to carve figures, earning acclaim for his work in relief and in the round. He excelled at illustrating books, and he became a major figure in the revival of the craft of typography.

⁵⁰ The exact nature of these ideas will be discussed in a later chapter.

⁵¹ Two such books are *Progress and religion: an historical enquiry* (London, Longmans, 1929), cited by Griffiths in his writings, and *Religion and culture* (London, Sheed & Ward, 1948).

During the years preceding World War I, religion assumed greater importance in Gill's life:

For the world as he now saw it the prime necessity was religion, the rule of God; and there was only one institution which professed to rule the whole world in God's name.⁵²

This institution was the Roman Catholic Church, and at the age of 31, he was accepted as a member, later becoming a Dominican tertiary.

Throughout his career, Gill attempted to revive a religious attitude to art. He defended the holiness of all things, the primacy of the spiritual, and the rights and authority of the intellect. Books such as *Art-nonsense and other essays*,⁵³ *The necessity of belief*. . .⁵⁴ and *Sacred and secular*⁵⁵ contain important writings on art and life in a secular society. As identified in the *Dictionary of national biography* article on Gill, characteristic theses included: "look after goodness and truth, and beauty will look after herself"; and "in a normal society the artist is not a special kind of man, but every man is a special kind of artist".

His interpretation of art as human work, an idea that Griffiths often cited, was inspired by papal teaching and the tenets of distributism which emphasize individual rights to personal freedom, freedom which is safeguarded through the ownership of property. He defined the artist as the "responsible workman", one who practises his craft as part of the business of living rather than as a leisure activity, and he examined his vocation in a world of irresponsible mass production, irresponsible commercialism and war. According to him, the free man was one who acted according to his own choice and needs in his working time whereas the slave did what was required of him.

Christopher Henry Dawson

Born in Wales in 1889, Christopher Dawson was educated at Trinity College, Cambridge where he graduated with an M.A. An historian and philosopher of history, he took up various lecturing appointments in British institutions and was Professor of Roman Catholic Studies at Harvard University from 1958 to 1962. His numerous publications were mainly of an historical nature,

⁵² [ed. not cited], Gill, (Arthur) Eric (Rowton), *Dictionary of national biography 1931-1940*: 340.

⁵³ London, Cassell & Co., Ltd., 1929.

⁵⁴ London, Faber & Faber, Limited, 1936.

⁵⁵ London, J. M. Dent for Hague & Gill, 1940.

dealing with such issues as religion, culture and education.

A convert to Catholicism at age 25 years, Dawson believed that religion provides the key to life in a broken and permissive world. His faith in the historical and contemporary significance of Roman Catholicism was deep:

He believed that in a world that had lost faith in humanity, only the Church could bring everyday life back into unity with spiritual truth and reality. Dawson once referred to this as "the return of Catholicism from exile".⁵⁶

In a world where traditional principles were being questioned and abandoned, he aimed to examine the possibilities of co-operation between Catholicism and the modern age in order to bring about some improvement in society.

While his spiritual beliefs were central to his thinking, he transcended categorization as a Catholic theorist by proffering universal paradigms to explain the relationship between religion and culture, and by developing general theories of historical progress, theories which had a profound impact on subsequent historical research.

Drawing on a wealth of research and knowledge, from prehistoric antiquity to the present day, from cultures and civilizations of both the East and West, these theories attempt to show that the history of world progress can be found in the development of the great world cultures. According to Dawson, man, in his endeavour to dominate history, has become spiritually disoriented and his faith has diminished. In order that a degree of unity between the spiritual and material worlds is restored, Christianity, more particularly, Catholicism, must be revived.

It was Dawson's belief that Christianity is more than theology; it is, in fact, a vital determinant in the everyday realities of Western culture and the manifestations of that culture.

* * *

In examining the acknowledged profiles of Chesterton, Gill and Dawson, three writers and

⁵⁶ Turner (ed.), Dawson, Christopher Henry, *Thinkers of the twentieth century*, Chicago & London, St. James Press: 173, from which this summary is primarily taken.

thinkers for whom Griffiths had a particular respect and admiration, a number of similarities are apparent.

All three were converts to Catholicism at varying stages in their lives, and for each, it seems to have been a carefully-considered and highly significant decision.

The primacy of religion in life was a central theme in their theories and tenets, Christianity (as presented by the Roman Catholic Church) being viewed as a healing force in a civilization which was in a state of decline. Their thinking on art and culture was imbued with spirituality; in each case, art was not considered to be separate from religion or morality but rather, they were intrinsically linked.

The importance of personal freedom, a freedom which had its security in the distribution of ownership, was emphasized by both Chesterton and Gill. In addition, they both stressed the concept of craftsmanship as opposed to industrialization and commercialism.

6.4 Other

The final group of individuals cited by Griffiths was a miscellaneous assemblage of sixteen scholars, philosophers, teachers and politicians, those who were not included in the other categories. Various nationalities were represented⁵⁷ and unlike the previous groups, the individuals were not necessarily contemporary with Griffiths. They came from a variety of historical periods but predominantly the nineteenth and twentieth centuries.

Less than half the number could be considered to be well-known within an historical context. The majority were fairly obscure and one can only surmise the reasons for Griffiths' awareness of them and their work.

Two of the individuals lived in regions of England where Griffiths himself resided, thereby

⁵⁷ Individuals of American, Greek, Italian, French and German origin were included, along with one New Zealander.

perhaps increasing the degree of his interest in them. The family of Lord Avebury had been based in the Norwich district since early times and fifteenth-century churchman Bishop Becketon was Bishop of Bath and Wells at one stage.

Several had direct connections with the field of education. Dr. M. D. Brock, whose summation of the benefits of music in school was frequently cited by Griffiths, was headmistress of a London school and served on various educational committees; Gordon Short, author of a book on the principles of reading,⁵⁸ was a teacher in New Zealand.

It may be that references cited in works encountered during the course of his general reading led Griffiths to the writings of some of the lesser-known members of this group. But whatever the paths by which they were discovered, the writings concerned were reasonably consistent in their content, relating mainly to the areas of art, education and society. Quoting directly from sources or paraphrasing simple concepts, subjects included definitions of music and its benefits, the use of leisure time, the assessment of quality in education, characteristics of culture and the identification of those traits which, if inculcated in individuals, will produce corresponding improvements in society.

The four individuals to whom most frequent reference was made were educationist Dr. Brock, Aristotle regarding his views on leisure, Herbert Spencer who believed that music ministers to human welfare, and English statesman W. E. Gladstone who exhorted the use of music in training and educating the young. As in the previous categories, this frequency of citation reflects Griffiths' tendency to stress the same points repeatedly in his addresses and writings on music education and the nature of musical culture, thereby necessitating reference to the same sources.

* * *

Apart from his references to the opinions and quotations of, and publications by, individually-named musicians, authors, poets and the like, Griffiths also drew upon sources of a more general nature, particularly in his writings for *Music in New Zealand*. They can be grouped under four headings:

⁵⁸ Short, *Easy reading* (untraceable, 1935).

1. newspapers
2. periodicals
3. reference books
4. reports

The first category included both national and international editions such as Christchurch's *Press*, the *Adelaide Register* and *Los Angeles Examiner*, while the periodicals were generally British in origin, including *The Musical Quarterly*, *The Musical Times*, *The Music Teacher* and *Music & Letters*. *Baker's biographical dictionary* and *Dent's dictionary of modern music and musicians* were among the books cited. Reports related to matters of music education and music within the community such as the report of the twelfth annual Conference of the Music Teachers' Association of New Zealand (1936) upon which Griffiths commented in an editorial in one of the later volumes of *Music in New Zealand*.⁵⁹

6.5 Vernon Griffiths: a man of his time

As stated at the outset of this chapter, no person's thinking is shaped and nurtured in isolation. Rather, it is strongly influenced by one's surroundings, in the immediate sense by way of personal acquaintances, material absorbed through various media and impressions formed as a result, and in broader terms, by the general thinking of the age in which one lives, the *Zeitgeist* or spirit of the times.

Griffiths was raised in an environment which was characterised by a number of specific traits as regards the standing of music nationally, the nature and degree of his general education and musical training, and religion.

In musical terms, the environment was active and full of promise for the future. This spirit of revival undoubtedly filled the young Griffiths with a strong sense of pride in the achievements of his

⁵⁹ Editorial, *Music in New Zealand*, v.5 n.12, 10 March 1936: 1-2.

fellow countrymen in general as well as a great degree of confidence in their opinions, ideas and methods. As seen in our examination, this had two significant results.

Firstly, the majority of individuals to whom he refers were relatively contemporary with himself, being active from around the last decade of the nineteenth century into the first half of the twentieth century. This applied not only to the musicians among the number but also to those from the field of literature, the writers and scholars of Catholic background and the various other politicians, teachers and philosophers cited. Publications were generally of recent origin, the concepts and opinions quoted therefore representing the thinking of the present day.

It may be said that Griffiths was a man of his time. He was not steeped in ideas proffered in the past, although he did not discount them completely. Rather, he was concerned with contemporary opinion. This would appear to be true for issues including music, religion and philosophy,⁶⁰ and it also extended into his recreational reading with the citation of such authors as Hilaire Belloc and P. G. Wodehouse.

Secondly, a good proportion of those cited were Britishers, particularly within the two largest categories, those of "Musicians" and "Literati". Considering his country to be the centre of current musical development, Griffiths immersed himself in the writings and philosophies of his musical compatriots. After all, there was little need to turn to outside sources when he was in the perceived centre of action.

It is significant that this attitude seems to have manifested itself as regards sources of a literary nature. One may surmise that the "British is best" mentality which dominated his musical outlook also infiltrated his thinking regarding literature.

Of course, allowances must be made for the fact that the availability of source material would naturally have supported this bias towards references of a British origin. Having taken this into consideration however, the sizeable proportion of such references is still significant, particularly for

⁶⁰ As will be seen in later chapters, however, Griffiths' interest in contemporary ideas and opinions was not applied to all aspects of his personal philosophy. For example, he had little interest in the latest musical developments in Europe and the United States, and retained an unswerving belief in the musical supremacy of Britain.

someone who spent the majority of his working life in another country (but one which was a colony of "Home").

As regards the level of education of those cited by Griffiths, a significant number had received tertiary training in a particular discipline. While it is difficult to assess the extent to which Griffiths' background influenced his choosing of sources who were similarly well-educated, he no doubt valued their ideas and opinions and recognised them as disciplined intellects who based their thinking on careful reasoning and sound knowledge.

In terms of his early musical training, the importance he placed on theoretical studies, as a youth and while a student at Cambridge, was reflected in such attitudes as his insistence on a solid grounding in the foundations of music, particularly for the student of composition, with his reference to treatises and textbooks on matters of harmony, counterpoint, orchestration and the like.

The effect of Griffiths' religious upbringing which culminated in his conversion to Catholicism is more evident. While the number of Catholics cited was not high in overall terms, the majority of those references appeared within one particular period. That is, approximately one third of all the sources which Griffiths is known to have drawn upon while writing and lecturing during the twenty years from 1942 were Catholics. Moreover, the context in which they were cited did not necessarily relate exclusively to religious matters but also encompassed music, culture, philosophy, history and social issues.

If a profile of the general type of person to whom Griffiths referred was constructed, that individual would therefore be British, living more or less contemporaneously with himself and educated to some degree. That is, in terms of their age, nationality and level of education, and their spiritual beliefs in some cases, they were rather like Griffiths himself. Whether this choice was a consciously-made decision on his part or was merely an unconscious gravitation towards like minds or a natural product of circumstances, it is difficult to state with any certainty.

Other factors which seemed to have attracted Griffiths were the strength and impact of the personalities of the individuals to whom he referred, and the degree of success achieved by them.

A certain boldness in the expression of ideas and opinions is apparent in the statements and writings of the likes of G. K. Chesterton and Percy Grainger, men who stated their thoughts openly and vigorously, often in the face of much criticism. It may be that Griffiths was attracted by their pioneering spirit, a spirit that encouraged them to forge ahead into new areas of thinking and endeavour. Perhaps he identified himself with them to a certain extent, as one venturing forth into unknown territory (an outlying colony of the mother country, in his case).

A significant number of those cited were leaders in their respective fields, whether in music education, musicology, journalism, literature, the visual arts or within the Catholic church. This is evidenced by the various honours bestowed upon them and the appointments and positions they attained. They were the "achievers", those who had gained recognition in their chosen careers and made significant contributions to the welfare of society.

While it is interesting to study and assess the nature of the sources to which reference was made, it is also important to consider the way in which they were used. In this respect, closer examination does, in fact, reveal a significant difference in the utilization of source material.

In the first fifteen years of his life in New Zealand, Griffiths generally made infrequent use of outside sources in his lectures and writings, except in particular instances in *Music in New Zealand*.⁶¹ This is especially true as he dealt with the matter of music education in all its various aspects where, rather than quoting the ideas and opinions of others, he generally expressed his own thinking directly and independently. The reason for this may be attributed to the strength of his own belief in the ideas he was expounding, a belief which rendered further justification unnecessary. He had grown up with the philosophies and ways of thinking which he now preached with a missionary-like zeal; they were firmly entrenched in his own mind and he could express them with the confidence and assurance of one who had no reason to question them.

It is worth noting at this point that, in early twentieth-century Britain, as Griffiths was seeking further education beyond secondary level, teacher training did not exist as a separate entity. Students were trained in their area of specialisation at a tertiary institution and, on moving out into the

61 Here, articles often focused on one specific issue and circumstances made the liberal use of references possible.

classroom, passed on the knowledge they had gained. Thus, it is unlikely that Griffiths ever studied "music education" in itself, examining its philosophical basis and its methodologies and assessing it in objective terms. In the absence of such an opportunity, he drew upon that which he himself had been taught and, taking his own initiatives, he then formulated his own set of clearly-expressed philosophies regarding music, in its relationship to life and education and as regards its place in New Zealand's cultural life.

Returning to the matter of the use of source material, it appears that the writings and addresses which are most freely impregnated with references are those which appeared after 1942 and, more specifically, those that dealt with the issue of music as a cultural phenomenon. This was a theme in which Griffiths became especially interested during the 1940s and '50s as he put his ideas regarding music training and music-making in the community into effect (he had a freer hand to do this as a music educator in New Zealand in newly-created and undefined positions) and witnessed their success. While he then had a background of experience on which to base his arguments, the citation of the opinions and ideas of those with whom he was in agreement strengthened his case.

How and to what extent, then, did Griffiths' background influence his thinking?

As regards matters relating to music education in particular (on which he expressed a good deal of thought given the nature of his appointment in New Zealand), his background provided the very model which he expounded. His confidence in Britain as a musical nation of significance, and the attitudes and modes of thinking imparted at Cambridge coupled with the way in which they were passed on (that is, the tutoring system) meant that Griffiths arrived in the Dominion in 1927 with a set of firmly-entrenched ideas that he considered it his necessary duty to disseminate.

When dealing with matters which may have received little or no specific consideration in his own education and upbringing - the issue of music as a product of cultural forces, for example - one would expect that his background would have had little direct impact on his thinking and it appears that he turned to outside sources for guidance and direction, sources which he then cited in his own writings. However, his background experiences quite probably had an indirect influence. It is likely, for instance, that his readiness to read in order to gain knowledge on subjects which were

often weighty in nature is an indication of a well-educated mind, while his interest in the relationship between art and religion may have been invigorated by his encounters with religion as a child and later, as a young man considering conversion to another faith.

The findings regarding the use of source material might be summarised in this way: where attitudes and thought processes have been subconsciously assimilated from the environment in which one lives, one's assurance in his or her ideas is such that there is less need to refer to outside sources in order to verify them. On the other hand, the greater one's independence of thought, the greater may be the perceived need to rely on the support of similar views if such independence is accompanied by a lessening of one's confidence in the rightness of these ideas and their reception by others.

7.

THE EDUCATIONAL CONTEXT

As we have seen in the previous chapter, the nature of Vernon Griffiths' intellectual stimuli was largely determined by the environment in which he was raised, trained as a musician and worked as a music educator. But what was the music education environment like? What features characterised it throughout Griffiths' working life? This chapter provides a brief review of some of the literature concerning the development of music education in Britain and New Zealand from the early 1800s through to 1960.

7.1 Music education in Britain (up to 1960)

After an absence of nearly 300 years, music re-entered the syllabus of British schools early in the nineteenth century, having been largely ignored during the Reformation.¹ Its introduction was initially limited to a number of experimental schools whose teaching embraced the doctrines of Rousseau and Pestalozzi. However, by the latter half of the century, it had taken a full place in state education.

As the singing movement inspired by the work of Glover, Hullah and Curwen gained momentum, the associated increase in choral activity nationwide spurred on the development of singing in schools.² At first, the songs used had strong moral overtones, the words being considered of much greater import than the accompanying melodies, because justification for its inclusion in the syllabus rested on its "civilizing" influence. If the words were acceptable, conveying

1 Sadie (ed.), *The new Grove dictionary*, v.6: 22.

2 The place of singing in schools was firmly established with the passing of the Forster Act in 1870.

"correct" attitudes and sentiments, then the quality of the music mattered little. And it seems that such thinking was not easily dismissed. According to Fletcher, music retained its moral overtones until the rise of the Beatles in the 1960s "when musical theorists and educators were propelled into neo-Platonic discussion on the power of different modes of music to ennoble or corrupt the character."³

By the 1880s, songs of a national character began to be favoured, and the increasing availability of examples of folk and nursery songs further broadened the range of musical resources. Official approval of such material was given in 1905 with the publication of the Board of Education's *Suggestions for the consideration of teachers* which included as an appendix a substantial list of British songs recommended for use. Such material formed the basis of a school song book issued shortly afterwards.⁴

Instrumental teaching at this time was largely in the hands of individuals and private teachers outside the schools. This was due mainly to the belief of officials that the playing of an instrument had little or no connection with general education, particularly at the elementary level. Various factors - economic, musical and practical - dictated the range of instruments available for study. The violin was the most popular choice given that it was portable, easily obtained at a reasonable cost and well suited to the group teaching situation. These factors contributed to the rise of the Violin Class Movement of the late nineteenth century whereby thousands of children received tuition on the instrument.

From the late 1870s a system of examinations in piano and violin as well as theory was administered by various musical colleges at local centres throughout the country. This emphasis on examinations had both positive and negative effects:

It has had the intended good effect of enormously raising the level of teaching by imposing a standard and revealing to teachers their shortcomings, and the unintended bad one of leading thousands of children and parents to look upon the passing of examinations almost as an end in itself. It has, moreover, led to the creation of what may be called a "business" of examining, by quite unauthorized bodies, only nominally "colleges", and concerned not primarily with the creation or maintenance of standards but with the earning of examination fees.⁵

³ Fletcher, *Education & music*: xiii.

⁴ It seems that the song book appeared too early to take into consideration the work of Cecil Sharp who was at the forefront of the movement for collecting folk song from oral, as opposed to printed, sources.

⁵ Scholes (writing in 1939), *The Oxford companion to music* [2nd edition]: 282.

The first two decades of the twentieth century witnessed an increase in the scope of music teaching, encouraged by the raising of the school-leaving age to eleven years and the expansion of secondary education. The content of the music lesson was reassessed as a number of influences simultaneously made an impact on the subject.

Cecil Sharp was one of the first reformers, his work as a collector of folk song from oral sources greatly adding to the repertoire of school music. His *English folk-song* of 1907 outlines his belief that folk song should be taught to children in order to keep their national heritage alive. However, according to one analysis of the work of Sharp,⁶ instead of becoming a radical force in British educational circles, he had a regressive influence, for three reasons as identified by Cox. Firstly, he inappropriately idealised folk song, separating it from national song due to the instinctive, communal nature of its roots. Secondly, his formulation of educational goals, stemming from an identification of childhood as a primitive evolutionary state, was inadequate, and finally, he used folk song as a means of social control, attempting to improve the lot of the poor while keeping them in their place in society. Cox notes:

Unfortunately, Sharp never transcended the views of his time: he became a prisoner within them. His concentration on cultural boundaries became defensive and exclusive, his foisting of traditional values on a changing culture became counter productive and his under systemisation of his educational thinking led ironically to a rigidity of method.⁷

The publication of Stewart Macpherson's pamphlet *A plea for the teaching of music as a language and literature* in 1908 marked the beginning of the so-called "music appreciation movement" which aimed to help students develop intelligent and discriminating listening habits through the acquisition of relevant knowledge and skills. Gathering together a number of his former students from the Royal Academy of Music, Macpherson formed the Music Teachers' Association in 1908, a body which became a vehicle for the promotion of his ideas. Two other factors made conditions favourable for the advancement of the movement. Firstly, teachers were being encouraged to widen the scope of their teaching in different subjects, and the development of mechanical and electronic means of sound reproduction greatly enhanced the dissemination of music.

⁶ Cox, The legacy of folk song.

⁷ *Ibid.*: 96. The holding of attitudes and views by Sharp that were outdated and inappropriate may be likened to Griffiths' ethnocentrism in its counter-productivity - see 11. Conclusion: 322, 328, 337-8.

There were, however, some faults in Macpherson's approach. According to Moutrie, his emphasis on the value of knowledge for its own sake tended to contribute to a sterile approach to music study while his suspicion of the developing media of radio and gramophone meant that he under-utilised them as educational tools.⁸ On the other hand, they were fully embraced by another central figure in the movement, Percy Scholes, who believed that they could provide new and valuable opportunities for listening experiences. He advocated an historical approach to the development of music listening skills in a non-performance programme, the central metaphor in his scheme being that of the teacher removing obstacles from the pathway of the student's understanding.

In addition to the music appreciation movement, the Music Teachers' Association was also instrumental in promoting the experimental ideas of Jacques-Dalcroze whose system of eurythmics was first demonstrated in 1912.⁹ However, the influence of his work, like that of Macpherson and his colleagues, was confined to a small number of independent schools and before it could spread further afield, war broke out, diverting the nation's attention to more crucial matters.

It is worth noting at this point that, in the nineteenth century, elementary schools administered by the state gave more systematic attention to music than did public schools. Thus, those from the lower socio-economic classes received an opportunity which was denied to the more affluent. During the 1850s and 1860s, several of the long-established public schools - Uppingham and Harrow, for example - did appoint Directors of Music to their staffs but this was imitated only slowly elsewhere. A number of factors weighed against the inclusion of music in the syllabus:

Attempts by enlightened headmasters to introduce music into public schools were at first frustrated by influential but philistine parents and old boys. . . . A vicious circle existed: the preparatory schools from which the boys came seldom taught music - because music was not taught in public schools and hence formed no part of the Common Entrance Examination.¹⁰

Since that time, public schools have tended to emphasise instrumental teaching and choral and instrumental activity, providing models for emulation elsewhere, as distinct from state schools which have placed a higher priority on classroom music.

8 Moutrie, *The appreciation movement*: 60-63.

9 Eurythmics refers to the exploration of the time-space-energy relationship of body movements, and according to the system pioneered by Jacques-Dalcroze, it involves dance and music.

10 Sadie (ed.), *The new Grove dictionary*, v.6: 22.

In 1918, education became compulsory for all children aged between five and 14 years, and the content of secondary education was made a matter of investigation by a government consultative committee. In its report issued two years later the committee advocated the inclusion of fine arts in the education of all older children, a recommendation which had little impact on boys' schools in particular, for the attitude that music was subsidiary to the main curriculum was very much alive.¹¹ It was viewed as an optional extra alongside the more important subjects.

In his examination of the place of music in British education, Hale identifies a number of reasons for its "Cinderella" status.¹² Historically, subjects of pragmatic or utilitarian value were given priority, education being conceived as a system of training children to earn a living at the earliest possible opportunity. Abstract in nature, more so than literature or the visual arts, music was less easily comprehended for teaching purposes. Lack of equipment was a problem for many schools who either could not obtain it or could not afford the additional costs involved in purchasing instruments and music. Finally, erroneous assumptions continued to plague the subject, labelling it as effeminate and of little relevance. The few who did proceed with music lessons were regarded as exceptions, a select group who were "blessed" with musical talent.

In spite of the lingering of such attitudes, music slowly began to establish its place in the curriculum. The music appreciation movement was, by now, making an impact on school education and although "school music" was still understood to denote class singing, children were, in many instances, being taught to listen to music as well as sing it, to write simple tunes as well as read them. Elements such as theory, harmony, form and interpretation were being introduced into the music lesson as they related to the practice of listening.

However, two factors seriously hampered the good work being undertaken in schools through the movement.

Firstly, in aesthetic terms, the type of music introduced into the classroom was limited to that which was "happy" and "beautiful", and to sounds which were pleasing rather than those which

¹¹ In some boys' schools, no provision was made for music teaching until 1940.

¹² Hale, *Education for music*: 15

disturbed:

There was a distinct reluctance to regard music as more widely expressive, taking cognizance of all human feelings and inner experiences, not just the pleasant ones.¹³

As Sell points out, English writings of the 1920s and 1930s made very little mention of such composers as Berg, Schoenberg and Stravinsky except in derisive or patronizing terms, and although contemporary music was being heard in London at that time, the apparent consensus was that it had no place in education.¹⁴

Secondly, the intangibility of music as an aural phenomenon was all too often countered by relating it to visual images or other art forms such as literature. This over-use of associative meanings in the study of music led to a devaluation of the intrinsic value of music as an art:

At its worst, teaching based too strongly on this associative approach led pupils to suspect any music that fails to tell a story, or that fails to provide a clearly identifiable emotion.¹⁵

Nevertheless, the importance of the appreciation movement cannot be underestimated; according to Hale, it was "to help change the whole attitude to music in schools, and, indeed, the popular outlook on music generally."¹⁶ Central to this gradual improvement in general levels of musical awareness in Britain during the inter-war period was the influence of the gramophone and radio. In 1919, the North American-based Victor Gramophone Company established an educational office in London while in the same year, experiments in radio broadcasting began. After 1924, weekly school music lessons were organized by the BBC Education Department under the guidance of Walford Davies who later gave a series of broadcasts for adult listeners entitled "Foundations of music". Radio proved to be a highly pervasive medium:

These talks together with daily broadcast music programmes brought about a gradual change in the nation's musical awareness, and the teaching of music in schools was to benefit from the enhanced status accorded to music in the home.¹⁷

Another important influence on school music education in the period between the wars, also emanating from outside the schools themselves, was the orchestral concert designed specifically for

¹³ Sell, "Five Englishmen": 5.

¹⁴ *Ibid.*: 5-6.

¹⁵ *Ibid.*: 7.

¹⁶ Hale, *Education for music*: 20.

¹⁷ Sadie (ed.), *The new Grove dictionary*, v.6: 23.

children. The most significant series of concerts of this type was instigated in London in 1923 by Robert Mayer who, with the support of the London County Council, was able to present numerous concerts annually to children in many parts of the country.

Increased accessibility to music with the development of radio and the gramophone and the organization of school concerts had the unfortunate effect of reducing the levels of active participation in music-making. The private music teaching profession was at a low ebb:

With home-made music rapidly disappearing as a part of family life in favour of an incessant background of wireless, pupils were never so scarce. Teachers who at one time had more pupils than they could satisfactorily cope with were left with insufficient work to enable them to earn a living, and many were forced to give up and seek other means of livelihood.¹⁸

The general disunity among music teachers as a professional body did little to alleviate the difficulties faced and it was not until the 1930s that the situation improved to any extent.

During the 1920s and 1930s there was a marked increase in the scope and range of activities that constituted the school music lesson although the introduction of such activities was gradual and by no means uniform throughout the nation's schools. They included the class teaching of piano and stringed instruments, the development of school orchestras, creative work involving the composition of melodies, Dalcroze eurythmics, opera and oratorio performance, the addition of instrumental and theoretical music to the syllabuses for the various School-Leaving Certificates and as mentioned above, the use of the gramophone, the giving of lessons by radio broadcast and the implementation of children's concerts.

Musical festivals were implemented in many schools on both competitive and non-competitive bases. According to a Ministry of Education pamphlet entitled "Music in schools" issued in 1956, the festival movement exercised a significant influence on school music from the turn of the century:

Much of the advance that has been made during the past half century both in the standard of performance and in the quality of music heard in the schools is due to the influence of the musical festival movement.¹⁹

Mirroring a general trend, festivals of a non-competitive nature were increasingly favoured

¹⁸ Hale, *Education for music*: 47.

¹⁹ *Music in schools* [Ministry of Education pamphlet]: 39.

within schools during the 1930s. This was largely due to the work of Dr. Geoffrey Shaw and his successor, Cyril Winn, as music inspectors for the Board of Education:

An important educational principle - not alone a mere theory as regards music - was involved, namely, that children should be encouraged to make music for music's sake rather than compete against each other for material reward, even when that reward represented an acknowledgement to the team and not to the individual.²⁰

As the influence of musical appreciation waned after 1930, it was replaced by a greater emphasis on practical music-making. Percussion bands became popular, and children were trained to make their own simple bamboo pipes. By the late 1930s the pipe movement had been eclipsed by the development of the recorder, an instrument that has been favoured by school teachers ever since.

The introduction of variety into school music did not lessen the importance of singing, however. In the revised edition of the *Handbook of suggestions for the consideration of teachers* . . . (1937), for instance, due weight was given to both singing and "musicianship" (involving folk dancing, aural recognition exercises, melody writing and involvement in the percussion band). Singing was recognised as a means to a greater end, namely the formation of taste, but it was still considered the best and most convenient means. The basis of the song repertoire was folk and national songs.

Singing continued to be favoured in the post-war period. In an article of 1946 entitled "Choral music in a boys' secondary school", B. W. Appleby attributed several benefits to singing as an activity:²¹ it allows the performer to gain first-hand knowledge of living music; he or she is able to enter the mind of the composer and "know . . . 'what it actually feels like to think subtly and feel nobly.'"²² It also has social value:

Those performing it are united in a shared activity and a shared emotion.²³

The significance of singing in the music curriculum stemmed from nineteenth-century practice. Also stemming from earlier generations was the lingering of traces of the moralistic attitude whereby music was considered to be an influence for good, a powerful force shaping the mind and character.

²⁰ Hale, *op. cit.*: 64.

²¹ Appleby, Choral music: 208-209.

²² *Ibid.*: 209. Author quotes Aldous Huxley.

²³ *Ibid.*: 209.

This is evident in a scheme of musical training for secondary schools proposed by Margaret Donington in 1932.²⁴ It aimed to introduce all children to the art of music, enabling them to experience its beauty and express themselves musically in a "happy" way.

Despite the forward strides made by school music education during the inter-war years, it was still hampered by a number of problems.

As the scope of the curriculum broadened and the demands made on teachers increased, their training became inadequate.²⁵ This resulted in teaching of a very low standard in some schools; in others, music was simply non-existent. Responsibility for the situation was seen to rest mainly with the Ministry of Education which prohibited professional musicians lacking teaching qualifications from working in schools:

It is obvious at present that competent teachers are few and far between. Partly responsible is the Ministry of Education which debars musicians from teaching in schools (except as willing victims of indigence) in favour of those who have undergone a generally ineffective course in an officially recognised seminary of pedagogic instruction.²⁶

Outside the machinery of recognized education there stands a great body of professional musicians. They may be experienced in teaching their art, though only a very few are trained as class teachers. Thus the fringe of music is dealt with internally by trained teachers who are not musicians, while trained musicians who are not schoolteachers are left to deal with the kernel of the subject mainly externally, with whatever co-operation may chance to come from within.²⁷

According to Young, one solution to the problem was to employ music specialists at the primary level.²⁸

In many schools, music lacked suitable accommodation and equipment, and was allotted insufficient time during the school week. Such difficulties, together with the matter of ineffective teacher training, pointed to a deeper problem - namely, a continued lack of esteem for the subject. This was seen in relation to the dearth of support for children's concert series:

An individual concert will usually be well supported, but it is when a series is attempted, and the idea spread about that these events might be made a regular part of the children's education, that the "fading out" process starts. Why is this? Is it not because some L.E.A.s appear so sure that music is only one of the "frills" of

²⁴ Donington, *Music throughout the secondary school*.

²⁵ During the 1920s, in addition to holding vacation courses for music teachers, some schools of music added to their curriculum schemes of study in musical pedagogics as part of professional training as well as instituting diplomas in various branches of school music. However, such efforts had little overall impact.

²⁶ Young, *The foundations of music*: 77-78.

²⁷ Hale, *Education for music*: 41.

²⁸ Young, *op. cit.*: 79.

education that they fail to assign an "in school" period for the event to enable it to rank as a school attendance?²⁹

Music was rarely established on the right grounds within the school curriculum due primarily to an underlying ignorance of its purpose in education. Importance was placed on the passing of examinations, the acquisition of knowledge and/or the learning of particular skills and technical accomplishments rather than on the development of a genuine love for, and understanding of, music as a unique artistic medium:

In the first half of the twentieth century, attempts to inculcate a wider musical appreciation through school education resulted only in a distilling of the emotional aspects of music. Music provided co-ordination of mind and body but largely failed to incorporate that further touching of the spirit, unique to the media of art.³⁰

In many schools musical appreciation is still not taught at all, and the children have little or no opportunity of listening to music. . . . It is the utilitarian nature of education that is to be blamed - an education which concentrates on examinations and aims at producing potential wage-earners instead of intelligent citizens, and sensitive human beings.³¹

I hold uncompromising views over our methods of musical education that are bound up with the ludicrous and soul-destroying system of examinations. Our system is ludicrous because it provides the last resort for mediocrity; it is soul-destroying because the passing of examinations has become a commercialised traffic and the *raison d'être* of musical study. The student's course is set with mathematical precision and he is examined after every few steps he takes . . .³²

Overall, there was an unbalanced emphasis on training and technique, as opposed to the more creative aspects of music and music-making. As regards composition, for example, students were forced to study a barrage of arbitrary rules and their exceptions before they were given any encouragement to create their own music. Sell suggests that this stemmed from the intrinsically British penchant for law and order in life.³³

The confusion regarding the true purpose and place of music in education stemmed from the time of its initial admission into the syllabus on pragmatic and moral grounds in the nineteenth century:

Nineteenth-century educators in England were forced to justify music in schools on the grounds of its "civilizing" influence: school music became detached from the wider world of art music.³⁴

The prescribed syllabus for state schools had to be fundamentally utilitarian, whereas the grammar schools were actually encouraged to "teach grammatically the learned languages" as Dr Johnson had put it. Against such a background, it is little wonder that music - on the one hand a complex museum culture of a past (and largely foreign) elite, on the other hand a recondite vehicle for working class relaxation, and on neither hand a dialectical living art - should have experienced such difficulty in finding a consistent and purposeful

²⁹ Hale, *op. cit.*: 32.

³⁰ Fletcher, *Education & music*: 49.

³¹ Manning, *Musical appreciation* - I: 89.

³² Hill, *Musical education*: 61-62.

³³ Sell, "Five Englishmen": 5.

³⁴ Fletcher, *op. cit.*: 50.

role within education.³⁵

The view that music belongs to the upper class, a view which was very much alive in the twentieth century, also contributed to the confusion:

On the other side, comparatively distant from common experience, lie what are often snobbishly called "the humanities." The snobbishness rests in an unreasonable insinuation that what is industrially useless must be of superior quality to what is industrially useful, as formerly the leisured minority felt culture to be virtually their monopoly.³⁶

Finally, as greater choice was created and the options became wider, the subject began to be compartmentalised into various categories and often only certain parts of the curriculum were taught as the limits of time and the teacher's abilities allowed.

During World War II, the attitude of officialdom to school music seemed to be improving. Many local authorities appointed music advisers to supervise the hiring of teachers, including instrumental teachers, and the need for well-equipped accommodation for the teaching of music began to be acknowledged. By the end of the war, many training colleges were establishing separate music departments and recruiting competent musicians to their staffs from both private practice and colleges of music.

In general it seems that a new sympathy was established for music during the war. In one instance, it is suggested that this was largely the result of the activities of the Council for the Encouragement of Music and the Arts, the forerunner of Britain's present Arts Council,³⁷ while another writer declares that it was the natural outcome of living amidst the sufferings and strain of war:

Experience of war seems to cause a reassessment of valuations of life and living. The vital necessity of material things, the urgency of industry, and the strain upon man's physical powers would seem to arouse a consciousness of his mental and spiritual needs, and provide a stimulus to his demand for a fuller intellectual and emotional life.³⁸

Whatever the reasons behind it, this improvement in attitude continued after the war. Orchestras were established, and the interest of the public in music listening via the gramophone reached new

³⁵ *Ibid.*: 22.

³⁶ Dickinson, Music in the School Certificate examination: 131.

³⁷ Sadie (ed.), *The new Grove dictionary*, v.6: 24.

³⁸ White, Music at Marylebone: 181.

levels.

There was a strengthening of support for music in the new primary schools formed under the Education Act of 1944 coupled with a growing awareness of the educational value of music in the secondary schools:

The 1944 Education Act not only made it possible for all children over the age of eleven to share the fruits of pioneer work carried out in the older secondary and independent schools, or stimulated by the Hadow Report of 1926; it also led to the birth of new patterns of secondary education, whose youthful vitality enabled them both to be influenced by, and in their turn to influence, traditional ideals and practice. This was perhaps especially true of the teaching of artistic subjects, including music, at the post-primary stage.³⁹

In his overview of music education in Britain, Hale identifies several improvements witnessed during the 1940s.⁴⁰ General teachers began to show a greater interest in the development of music in their schools and music gained new significance as an examination subject. Educational officials began to demand more efficient music programmes:

H.M.I.s [His Majesty's Inspectors (of Education)], once content with a few indifferent renderings of unison songs, now look for a scheme of music instruction in the schools - a very different thing.⁴¹

and the importance of the role of professional musicians in school music education was acknowledged.

Other developments included the expansion of extra-curricular music activities as schools mounted concerts and operas, and organised district festivals. The establishment of a national youth orchestra provided young instrumentalists with further opportunities, and school broadcasts continued, from primary school up to the sixth form year.

Certain problems continued to impede progress however, problems which, according to Hale, marred the status of music and threatened to impair its future if not eradicated.⁴² These included the lack of interconnection and co-operation between general and music teaching bodies, the disunity among music teachers themselves and the limitations imposed upon the work of professional musicians in the schools.⁴³ The divergent backgrounds of pupils entering secondary schools also

³⁹ *Music in schools* [Ministry of Education pamphlet]: 21.

⁴⁰ Hale, *Education for music*: 17-18, 22.

⁴¹ *Ibid.*: 18.

⁴² *Ibid.*: 22.

⁴³ *Ibid.*: 22.

created difficulties for music teachers.

Aspects of the music lesson which had previously been explored in only a handful of independent schools began to gain wider acceptance in the 1950s. Programmes of music and movement based on the principles of Jacques-Dalcroze were introduced, and the ideas of foreign educationalists, notably Orff, were incorporated into the syllabus. In the case of Orff, these included: a wider concept of rhythm involving bodily movement; the use of modal and pentatonic scales, representing a liberalization from the nineteenth-century confines of major and minor tonality; the use of tuned and non-tuned percussion instruments; the use of ostinati, pedal notes and parallel block chords in the harmonization of melodies; and heightened interest in timbre and the dynamics of sound for its own sake. This new emphasis on creativity had a major impact on the future direction of school music, particularly after 1960:

Above all, the Orff method underlines the importance of the creative as well as the performing element in music education, at all stages from the nursery and infant school onwards, and it is in this field that some of the most revolutionary advances have been taking place.⁴⁴

Additionally, as far as vocal music was concerned, the Orff method possessed the necessary flexibility and adaptability to enable teachers to use songs and nursery rhymes indigenous to their own country, a factor which was lacking in the programmes devised by Kodály, for example.

As general attitudes to music education improved after World War II, awareness of music education as an area in its own right also increased. It had specific aims and methods and was based on certain principles of teaching.⁴⁵ On the one hand, the future of school music looked promising with, for instance, the Government's growing recognition of the need for increased liberalization of education in technical colleges:

Opportunities for cultural developments will expand on an unprecedented scale, these in turn requiring increased numbers of teachers possessing a broadly based liberal background with adaptability to sense the potentialities brought about by the new industrialism and able to capitalize the new resources of expression.⁴⁶

On the other hand, the music teacher was still required to justify the inclusion of the subject in

⁴⁴ Horton, *Music*: 15. The increased attention given to the creative aspect of music education stemmed from the child-centred philosophies of Pestalozzi, Froebel and other eighteenth-century educationalists.

⁴⁵ Blom (ed.), *Grove's dictionary* (5th ed.), v.8: 355-369.

⁴⁶ Lowery, *Music and liberal studies*: 5.

the syllabus as its value continued to be questioned and debated.⁴⁷

In order for music to become a vital national force, three needs were identified: increased funding, the according of a higher status to the subject and the means to increase the numbers of trained teachers.⁴⁸

At this point, it is worth making a brief mention of the position of music in further education, particularly tertiary institutions and adult education. Around the beginning of the twentieth century, courses in music at British universities were rather limited in scope; tending to supply what was not available at other institutions at the national and local level, the syllabi focused on harmony, counterpoint and imitative composition. Inadequate supplies of textbooks and other supporting documents created a shallowness of content in history and general knowledge papers.

The recognition of music as an "arts" subject, rather than merely a fine art, occurred only this century. Prior to this, the denigration of the educational value of music tended to hamper its inclusion in courses of study:

The chief enemy of progress was the outlook of Victorian boarding-schools, wherein music was associated with foreigners or people who called with fiddle and dancing-shoes; musicianship in a young gentleman was dangerous, freakish, effeminate and conducive to immorality.⁴⁹

The appreciation movement, the impact of which was felt so keenly in the schools in the 1920s, also had a measure of influence within universities in that, as the accessibility of music increased, the appropriateness of providing courses of study that were overly specialised was questioned. In 1928, W. H. Hadow wrote:

The cardinal object of such a department [i.e. university] is to train the listener. . . . the curriculum should be so framed and the courses of teaching and examination so devised that they are within the grasp of any one who loves music and who is prepared to give the requisite time and care to its comprehension.⁵⁰

Music study continued to be limited at tertiary level until after World War II when allowance was made for students enrolled in B.A. degrees to major in music. Regional variation in this and the

47 Rainbow, *The historical and philosophical background*: 14.

48 MacMahon, *The position of music*: 40.

49 Sadie (ed.), *The new Grove dictionary*, v.6: 26.

50 Hadow, *Music and education*: 286.

B.Mus. degree produced different requirements and attainments in different universities, much of which still exists today. Thus, in some institutions, the B.Mus. degree retained its traditionally "professional" nature, providing training in the performance, composition and direction of music while in others, it became a musicological degree. As regards postgraduate work, similar divergence was apparent. Doctorates in music were awarded for composition or performance and other forms of practical examination in some universities and restricted to musicological research in others.⁵¹

Much progress has been made in another area of further education since the turn of the century - that of adult education. In 1921 an Adult Education Committee was set up, constituted by the former Board of Education to promote the development of work in this particular area and to bring together the various voluntary organizations concerned. From the outset, music was accorded high esteem, acknowledged as an indispensable part of an individual's education. It was considered to be one of the worthiest leisure pursuits:

Music is not only a source of noble pleasure, but a form of intellectual and spiritual training representing an essential part of a liberal education.⁵²

Influenced by the music appreciation movement, courses were designed for the amateur music-maker with a particular emphasis on the training of intelligent and discriminating listening habits through the inculcation of relevant skills and knowledge.

More generally, further education was also believed to be a means of developing national music, the term being used in its broadest sense to refer to "the national effort in developing the world's music."⁵³

By 1949, the National Foundation for Adult Education was in existence. The field of leisure-time activities in music was wide, a strong relationship having been forged between educational authorities and voluntary agencies. Those involved included literary institutes, Rural Music Schools, university extramural departments, local education authorities and the Workers'

⁵¹ Sadie (ed.), *New Grove dictionary*, v.6: 26.

⁵² Smith, *Music in adult education*: 8.

⁵³ Hale, *Education for music*: 117. Italics omitted.

Educational Institute.

The field of further education was not without its problems - lack of accommodation and inadequate teacher training, for instance - but progress was being made.

* * *

In summing up this brief overview of British music education since the early 1800s, it is possible to identify five areas in which gradual development and change occurred throughout the period:

1. Broadly speaking, there was a change in the aim of music education in schools. It moved from the teaching of sight-reading skills last century with great emphasis being placed on the moralizing power of music, to the inculcation of musical appreciation in the 1920s where singing was the means to a greater end, to the employment of music in educational programmes which endeavoured to develop affective and aesthetic capacities in children. After 1945, new thinking in the primary schools encouraged the basing of curricula on the interests of children; importance was placed on making school work happy and absorbing in the attempt to develop the child's personality and personal aptitudes. In line with this emphasis, the nature and uniqueness of music among the arts was highlighted, thus affirming its place in education:

... the touchstone of the worth of musical study must be the extent to which it enriches the capacity of the individual for experience and deepens its nature; and all the time the teacher must bear in mind that the value of music lies in its appeal to the affective and aesthetic sides of human nature.⁵⁴

Effort was concentrated upon the end result rather than the means to achieve it, this end being the preparation of students for life by enabling them to find enjoyment in an activity which would bring them into contact with something of real worth and beauty.⁵⁵

Alongside this emphasis on self-development and self-realization through music stood a rather more pragmatic aim, namely the engagement of students in practical music-making for its own sake as they received experiences as performers, listeners and composers. Here, there was an extra-musical end in view: important in corporate life, music had the power to inspire unity

⁵⁴ Long, *Music in English education*: 165.

⁵⁵ Appleby, *Choral music*: 209.

within the group and engender the team spirit.

2. As the aim of school music teaching changed, so too did the content of the music lesson. Most important was the increasing provision for practical music-making, particularly this century, as the realisation grew that music is a living, vital art and must be presented as such to children in order to create interest and enjoyment as well as a sense of achievement. Thus, during the interwar period, the scope of activities in the music lesson broadened considerably, while after 1945, the work of such educators as Jacques-Dalcroze and Orff made an impact.
3. The development of broadcasting via the gramophone and radio during the 1920s and '30s increased children's opportunities of listening to music. Initially, this was considered dangerous by musicians and teachers who believed that possible exposure to the "wrong" type of music might be unhealthy:

The influence, for good or for evil, of the cinema, the radio and the ubiquitous dance band is not far to seek. . . . There is nothing surprising in the fact that young people are attracted by jazz and its commercialised imitations. Jazz, whether real or synthetic, is essentially adolescent music. The real product has something of the element of folk song about it. But it is the improvised music of a race not long released from slavery and finding no little disillusionment in its new-won freedom. It is a music which is characteristically, and often fiercely, exhibitionist. Its sentiments vary from a crude messianism or the nostalgia of a people still dimly conscious of oppression to the reckless eloquence and abandon which springs from frustration and, sometimes, of despair.⁵⁶

Further, indiscriminate listening encouraged poor listening habits:

Music of all kinds had become cheap and plentiful with the result that it no longer commanded rapt attention or the same degree of respect. It was *heard* rather than *listened to* - "in bulk". Interest in its detail was being lost, . . . ⁵⁷

In conjunction with this concern was the growing awareness of the mediocrity of much music used in schools. Hadow, writing in 1928, noted in his *Collected essays*:

The two most famous of all educators have laid it down as a principle that children should be protected from every degrading sight or sound: discrimination comes with growth of years and maturity of judgement, and is far more likely to be rightly exercised if it is founded on a solid tradition of excellence. Much of the so-called music which is written for schools is wholly unworthy of its place: without purity, without talent, without significance, securing its place apparently by accident and keeping it by mere carelessness and apathy.⁵⁸

⁵⁶ Northcote, *Music and the adolescent*: 171-172. These ideas are very similar to views expressed by Griffiths in *New Zealand* - see, for instance, 8. *Philosophy I: Music in life*: 234.

⁵⁷ Hale, *Education for music*: 47.

⁵⁸ Hadow, *Music and education*: 278-279. The identity of "the two most famous of all educators" is unclear.

Such attitudes gave way, after World War II, to the growing acceptance that music heard outside the school environment had a much greater impact on children in terms of the sheer volume of material heard than that heard in the classroom, and the realisation that it would be more productive to discuss and involve their preferred music in the school lesson. It was the music which the students enjoyed and to which they related, and from which they could gain a great deal. The primary task of the teacher thus became the formation of taste:

Where questions of taste are concerned, the school need not be the victim of its environment; and indeed there are impressive examples of the school having taken the lead in forming taste. It is of vital importance to the future of our musical education that the variegated pattern of our educational system should be preserved, since creativeness springs from such a background.⁵⁹

It is as much the teacher's duty to guide his pupils towards discrimination in popular music as in other aspects of ordinary life.⁶⁰

Quality in music came to be seen as the criterion for its inclusion in school music programmes, rather than any other factors such as the sentiment expressed in the words or the immediacy of its appeal to children:

Let no one engaged in musical education allow himself to be beguiled into thinking that so long as some first-class musical material is provided, an occasional excursion into the second-rate (perhaps to humour someone of importance) is of little account. If he does, he will find all his other work, however carefully performed, vitiated and undone. . . . In school the musical environment of the pupil should consist exclusively of the best.⁶¹

Too many teachers assume that children can *only* appreciate simple and jolly pieces of music, or the more superficially emotional romantic works. . . . If you give them rubbish they will probably enjoy it, but that is no reason for giving them rubbish.⁶²

In general, there was a growing if cautious acceptance of the value of broadcasting as a tool in music education. As long as it remained the servant and did not become the master, technology was an ally, not an enemy.⁶³

4. Ideas regarding the intended outcome of school music education and those at whom it is primarily aimed underwent development during the period in question. In the nineteenth and early twentieth centuries, there was no differentiation in training according to the level of students' musical ability; all children received the same lessons, in sight-singing and appreciation. However, it was accepted that those with particular talent, those who would

⁵⁹ *Music in schools* [Ministry of Education pamphlet]: 11.

⁶⁰ Bruxner, *The music teacher*: 23.

⁶¹ Shaw, *Musical appreciation* - II: 110-112.

⁶² Manning, *Musical appreciation* - I: 92.

⁶³ Lowery, *Music and liberal studies*: 2.

pursue music professionally, would be singled out, and responsibility for this fell on the classroom teacher.

In post-war Britain, emphasis gradually shifted away from the talented minority with the growing realisation that the ultimate aim of music education was not necessarily the filtering out of those who intended to pursue careers as professional musicians. Rather, it was believed that interest should centre on the majority rather than the talented few whose needs would be met by private tuition, in any case.⁶⁴

Nevertheless, there were those who still believed that school music would be better served if there was some differentiation between music education for the general student and those intending to make it their career.⁶⁵ Some held that concentration upon the few individuals with marked ability in music at the expense of the other students was worth the sacrifice:

I can state my main proposition briefly - that the paramount aim in grammar school music is to discover the talented and to provide the conditions in which they can develop their talents as fully as the other school pressures will allow. . . . it is vital that those who show musical promise should be encouraged to do so and should do so in the best possible conditions. . . . Again, though I would give general support to the contention that it is good for every pupil to be taught music in class throughout his school career, I believe it is far more important that the talented should be discovered early and should be given the extra periods they need for a deeper study of music than unselected classes can undertake. Faced with a stark choice I would sacrifice the many in the interests of the few - would be content with a good start for all, and, if forced to it, the cessation of music at a fairly early stage for some seven-eighths of them.⁶⁶

5. There was a growing realisation that an improvement in the general state of school music education depended upon an improvement in the training of the teachers involved. All too often the teaching of music was inadequate, either because general classroom teachers were limited in their knowledge of music or musicians working within schools lacked the necessary teaching skills. Efforts were made to remedy this situation with, for example, the appointment of music advisers and instrumental teachers in schools and the establishment of music departments in training colleges after 1945.

However, the lack of opportunity and incentive for music specialists in the schools continued to

⁶⁴ *Ibid.*: 17, 19-20.

⁶⁵ *Ibid.*: 7.

⁶⁶ Long, *Some problems of grammar school music*: 148.

be a matter of concern.⁶⁷ In the main, elementary schools did not appoint specialist musicians to their staffs, instead relying on general teachers to attend to music studies.⁶⁸ Thus, although they had received the necessary training, the avenues open to musicians to actually enter the classroom were often blocked. This lack of guaranteed employment did little to encourage intending specialists. Indeed, teaching was often regarded as a second-rate occupation:

Beyond music alone the problem is even more deeply rooted in the unfortunate popular belief that teaching of any kind offers only a humdrum existence: of every ten music students with any real ability, nine aim at becoming performers, and look askance at any idea of having to resort to teaching children. . . . until conditions are created to attract young people to the work, it is difficult to see how the vicious circle can be broken.⁶⁹

An overall improvement in the training of those teaching music in schools was essential if music education was to gain ground in future because it was largely the work of the individual teacher that determined the success (or otherwise) of the subject:

Here [in school music], as in every other branch of teaching, it is the enthusiasm, skill and taste of individuals that will govern the choice and set the course towards success.⁷⁰

According to Rainbow, the nineteenth and early twentieth-century pioneers of British musical education - the likes of Hullah, Curwen and MacPherson - were those with spirit, determination and a missionary-like zeal⁷¹ while MacMahon states that the successful implementation of music education schemes in schools was usually dependent on the presence of a skilful and enthusiastic music teacher.⁷²

However, responsibility for bringing about change ultimately rested with the educational authorities. Indeed, underlying all the changes and developments that music education in Britain underwent in the nineteenth and twentieth centuries, it seems that one factor held steady: without enlightened and encouraging leadership, the work and achievements of individuals will be severely limited in their effectiveness.

⁶⁷ Hale, *Education for music*: 97-98.

⁶⁸ The chances of obtaining the best possible candidates for specialist training in the first place were considerably weakened by the fact that the connection between the elementary schools and the National Music Institutions was extremely tenuous.

⁶⁹ Hale, *op. cit.*: 97-98.

⁷⁰ *Music in schools* [Ministry of Education pamphlet]: 11.

⁷¹ Rainbow, *The historical and philosophical background*: 22

⁷² MacMahon, *The position of music*: 39.

7.2 Music education in New Zealand (up to 1960)

Early nineteenth-century New Zealand was a pioneering colony. Occupied with the tasks of clearing and cultivating the land, constructing buildings and the like, the sprinkling of settlers had little opportunity to spend time in intellectual or cultural pursuits. Circumstances dictated their lifestyle; music-making was a secondary consideration and children were not provided with the chance to receive an education in music.⁷³

Even by 1853, when the population had reached 30 000 and the provincial governments had been set up, few children attended schools. For those that did, instruction was usually limited to the "three Rs" - if too many additional subjects were taught, the fees became unaffordably high and the school lost support.

But what of the practice of music itself? To what extent did it enter into, and influence, daily life? As the population increased and permanent settlements became established from the middle of the nineteenth century, music-making gathered momentum in the Colony, according to various researches in the history of music in New Zealand.⁷⁴ Regional variation was apparent in the type of activities practised, as well as in the actual music. In Canterbury, for example, the influence of Britain was particularly marked, seen not only in the re-creation of familiar customs from "Home" but also in the appearance of the attitudes and philosophies which supported them. Given that the Canterbury settlement was "designed to be a miniature [sic] England",⁷⁵ this is hardly surprising. Dunedin's Scottish population imported its own ideas and practices regarding music, favouring patriotic songs and church psalmody over operatic choruses and popular songs; in Auckland, the grounds of Government House were a regular venue for afternoon concerts by regimental bands as well as balls and other social events.

Outside the four main centres, musical endeavours depended on the presence of talented and

⁷³ The early 1800s provide a convenient starting point for this outline of the history of New Zealand's music education given that it coincides with the beginnings of the growth in European settlement. Material for this section has been largely drawn from Jansen's M.A. thesis "The history of school music in New Zealand" (1966).

⁷⁴ The primary sources are: Pritchard's *Selected source readings* and Thompson's *The Oxford history*.

⁷⁵ Pritchard, *Selected source readings*: 2.

enthusiastic musicians. In Nelson, for instance, the vision and energy of German immigrant and musician Michael Balling was the force behind the establishment of the Nelson School of Music in 1894, less than nine months after his arrival in the country.

Music featured in all aspects of colonial life in New Zealand, involving all levels of society. Private tuition was given on the piano to members of the upper and middle classes (as opposed to the working class) who considered competency on the instrument to be a necessary social accomplishment. For the lower ranks of society, sight-singing classes based on the methods of Hullah and Curwen were quickly established in order to bring the masses into contact with an art form that was believed to have beneficial moral influence. Choral societies were formed to continue this "elevating" process although, as time progressed, middle class involvement became more pronounced; as Pritchard says of the Christchurch Harmonic Society, it had become "a socially-unified middle-class affair in which entry qualifications of musical ability and genuine interest seemed to have been replaced by social consideration".⁷⁶ The oratorios of Handel, Haydn, Mozart and Mendelssohn constituted the staple diet of these societies as they sought to educate public taste as well as "improve" and "refine" their own members.

Meanwhile, the working-classes turned to other forms of musical pastime. Itinerant musicians moved among the taverns and public houses with their own brand of comedy and song; the goldfields of Otago attracted music hall entertainers and dramatic troupes and there, folksong was generated highlighting various aspects of colonial life. "Popular entertainments", designed to nourish and educate the mind and morals, were arranged by well-meaning church and welfare groups. Consisting of popular songs, glees, ballads, instrumental items, readings from well-known authors and perhaps an instructive talk, they promoted the value of listening rather than active participation.

Interest in orchestral music lagged far behind that of choral singing, its moral function being viewed as virtually non-existent. Instruction on orchestral instruments was not overly encouraged, and although orchestras were established,⁷⁷ their very survival was often threatened by public

⁷⁶ *Ibid.*: 26.

⁷⁷ These included the Christchurch Orchestral Society (1872), the Christchurch Amateur Orchestral Society (1881), the Wellington Orchestral Society (1882) and the Auckland Orchestral Union (1889).

disinterest and resistance to "heavy" programmes. Nevertheless, a growing appreciation for the orchestra and its music toward the end of the century gave it an assured place in the Dominion's musical life.

Colonial balls brought together all classes of society in a range of waltzes, quadrilles and mazurkas, and dancing teachers practised throughout the country.

Music held a prominent place in church life, whether it be the unaccompanied psalms of the Dunedin Scots or the Anglican services of the English Cathedral tradition in Christchurch.

Brass bands and other ensembles were set up in the Dominion with the first wave of settlers, predominantly among working-class groups. By the 1870s, sponsorship by national organizations and private industries had emerged and in 1883, the Salvation Army bands began. In Thomson's estimation, the brass band has played an important role in the Dominion's musical life.⁷⁸

International artists invigorated local musical endeavours with their visits, particularly after the mid-1860s. By the 1900s, regular visits were being made by musicians of the calibre of Nellie Melba (1903), Paderewski (1904 and later) and in the 1930s, Percy Grainger. In 1864, the first full-scale opera company arrived, staging a highly successful tour of the main centres with their vast repertoire of English and Italian operas.⁷⁹ Entrepreneurs ensured that the tradition continued, well into the middle of the twentieth century, in fact.⁸⁰

This brief appraisal of the musical life of colonial New Zealand gives some indication of the extent and variety of music-making activities amongst its settlers and better explains the context in which music education functioned. Music featured in daily life at all levels of society and in many situations. However, its continuing absence from schools was notable. Apart from a handful of provincial schools (where it consisted mainly of singing) and some denominational secondary schools, it was rarely taught.

⁷⁸ Thomson, *The Oxford history*: 62.

⁷⁹ This was William Lyster's Royal Italian and English Opera Company.

⁸⁰ The final visit of an international troupe - J. C. Williamson's Italian company - was in 1949.

The Education Act of 1877 made vocal music a compulsory subject, thus requiring schools to include it in the curriculum but they did (or could) not. Standards of teaching failed to improve, for a number of reasons. The training of teachers was inadequate; although student trainees at Auckland and Dunedin Normal Schools were prepared for the examinations of the Tonic Sol-fa College, it seems that many, on entering schools, were in fact unable to sight-read even the simplest music.⁸¹

The crowded syllabus and limitations of time induced many teachers to give scant attention to music in favour of the "Pass Subjects" of which drawing became one in 1885. Furthermore, equipment was not readily available, due mainly to the prohibitive cost of obtaining class sets of songbooks. It seems that it was the generosity of district inspectors or School Committees that accounted for its provision in a number of individual cases. In 1893, for example, a Marlborough inspector supplied modulators and songbooks to a few interested teachers in his region.⁸²

Nevertheless, music education was highly regarded by many in the educational arena, being seen to bestow several important, albeit extra-musical, benefits to students. According to one inspector, the effects of music were physical, emotional and moral.⁸³ It had a refining and cheering influence, and provided welcome relief from the demands of other lessons. It encouraged the cultivation of the mind and constituted a worthwhile leisure pursuit.

The work actually done under the guise of "Vocal Music" seems to have varied widely. While some schools neglected the subject altogether, others attempted to follow the prescription for each standard. The tonic sol-fa system was favoured over staff notation but it is unlikely that its study produced efficient, well-prepared sight-readers, for a lack of continuity from year to year generally negated any progress made.

Indeed, it was the work of individuals that had the greatest impact in the latter decades of the nineteenth century. One such person was a Mr Cranwell who was employed in the Auckland district as Singing Master in the 1880s. Visiting schools and the Training College fortnightly, he

⁸¹ Jansen, *The history of school music*: 21-22.

⁸² *Ibid.*: 32.

⁸³ *Ibid.*: 14.

encouraged teachers to emulate his methods, and in his report of 1883, he stated, "There are now more teachers giving instruction in singing than at any previous time, and some of them show considerable skill in the work."⁸⁴ Another prominent figure was Robert Parker, a visiting master at the Normal School in Wellington. He was instrumental in training teachers in vocal music and organised Saturday morning classes for this specific purpose.⁸⁵

Overall, however, school music was not being taught to the standard stipulated in the Act of 1877:

The aim of the Education Act had been to give New Zealand children an education not inferior to that which could be obtained in English and Scottish primary schools. By 1890 it was being said that in music "our children are far behind their fellows in the Old Country".⁸⁶

There was little improvement in the situation in the first quarter of the twentieth century. The Education Act of 1904 retained "Vocal Music" as a compulsory subject. There was an immediate increase in the number of students taking music but the quality of instruction varied according to the abilities of the teacher. In fact, most displayed a conspicuous indifference to the subject and inspectors continued to report it as one of the worst taught subjects in the timetable.

Whereas music education in British schools showed signs of improvement after World War I, it suffered a decline in the Dominion both in the quality of achievements and in the proportion of teachers who were endeavouring to meet the demands of the syllabus. The inadequate standard of teacher-training continued, lacking, as it did, a necessarily broad outlook. Rather than being viewed as enjoyable for its own sake or as a means of communication, music was included in the syllabus on the basis of extra-musical factors - its positive effect on the school as a community, for example.

While schooling was not compulsory at the secondary level, neither was music a compulsory subject. Its presence in the school syllabus was seemingly dependent on the personal interest and initiative of the head teacher.

Nonetheless, there were some positive signs. Schools were slowly obtaining more equipment

⁸⁴ Quoted in Jansen, *ibid.*: 16.

⁸⁵ By 1896, eighty to one hundred teachers were attending these classes.

⁸⁶ Jansen, *op. cit.*: 32.

including instruments, particularly the piano. From 1924 onwards, a generous Departmental subsidy enabled schools to purchase gramophones and approved recordings, and in some schools the musical appreciation movement began to exert a small but significant influence. A concern for the correct treatment of children's voices was evident and the need for more aural training for children was identified.

That school music had to improve was clearly evident however. Suggestions as to how this might be effected included provision of a textbook on the subject outlining a structured plan for teachers to follow, greater correlation of music with other subjects in the syllabus and the provision of daily lessons. It seems, though, that the majority believed that any advancement hinged on the engagement of experts in the field for the greatest plea was for the appointment of "Musical Directors" in schools and an improvement in the training of students. There was no doubt that such a call was fully justified,⁸⁷ and the Minister of Education's announcement in 1925 that arrangements were in progress for the appointment of a "Supervisor of School Singing" was heartily welcomed.

One of the strongest forces behind this move was the New Zealand Society of Professional Teachers of Music.⁸⁸ Requested by the Minister of Education to discuss, at their Dominion conference of January 1925, the best means by which music education in schools might be bettered, it was concluded that the employment of suitably-qualified supervisors and musical inspectors was imperative. Also suggested was the standardisation of vocal instruction and class singing, the improvement in standards of teacher training and the equipping of all schools with gramophones and appropriate recordings.

Having taken their recommendations to the Minister, a deputation of four elected members⁸⁹ repeated them the following week at a meeting of the Inspectors of Schools. It seems that the authorities were sympathetic for not long afterwards the position of Supervisor of Musical

⁸⁷ For example, provision was made as early as 1912-1913 for the appointment of a director and ten inspecting instructors in physical education. (Jansen, *ibid.*: 55).

⁸⁸ The New Zealand Society of Professional Teachers of Music was formed in 1924 at a conference of music teachers in Wellington. Robert Parker, "the father figure of music in the country", was elected President and organiser of the conference; E. C. Cachemaille became Secretary to the Provisional Committee. Prior to this, a number of regional societies existed, the earliest having been formed around the beginning of the century for the purpose of protecting the interests of members. (Jennings, *The music teaching profession*: 2-10).

⁸⁹ This group included Robert Parker and Dr. V. E. Galway.

Education was advertised in both New Zealand and England. The man appointed to the job was an English musician, Edward Douglas Tayler.

Composer, organist, conductor, examiner and teacher, Tayler had firm views on educational matters and the arts in general, as well as on music. For him, the arts had the power to help men rise above the ordinary and mundane aspects of life by lifting them "from the plane of the creature to that of the creator".⁹⁰ They had a definite role in education: he believed that a child's schooling must be seen as having some constructive purpose, "and this means that his education must be based on creative art".⁹¹ His conception of training in music was progressive given that he placed greater emphasis on the creative as opposed to the recreative and aural appreciation aspects.

In other ways, though, he was very much a product of his upbringing. In line with prevalent attitudes on aesthetic matters in contemporary Britain, he placed great emphasis on beauty in music, advocating "happy" musical sounds as opposed to those of a less agreeable, "nasty" type.⁹² The influence of the musical appreciation movement is seen in his use of associative meanings in music,⁹³ and very little reference is made in his writings to the international music scene, apart from some brief comments expressing his dislike for the saxophone and jazz.⁹⁴

The influence of Tayler's work on school music education in New Zealand was far-reaching. His arrival sparked a new interest in music as a school subject at both the primary and secondary levels,⁹⁵ and his work within schools and the community in general did much to promote it.⁹⁶ In 1927 he devised a comprehensive syllabus of instruction in music (from infant to senior student level) entitled *A scheme of school music related to human life*, a copy of which was sent to every school in the country in the following year. A carefully-considered and comprehensive publication,

⁹⁰ Jansen, *The history of school music*: 57.

⁹¹ *Education Gazette*, 1931 as quoted in Jansen, *ibid.*: 57.

⁹² See, for example, the benefits of listening to "beautiful" music as outlined by Tayler in *A scheme of school music*: 7 [under "Spirit of approach."].

⁹³ In particular, see the reference lists of music for the training of the listener in *A scheme of school music* [pp. 55-100] which consist almost entirely of music with associative titles and descriptions.

⁹⁴ *Education Gazette*, 1 August 1931 as quoted in Jansen, *op. cit.*: 58. Tayler's writings were regularly published in the *Education Gazette* from June 1926 to August 1931 under the heading "Musical Matters".

⁹⁵ Developments in secondary school music were also encouraged by the publication of the "Atmore Report" in 1930 which recommended a broadening of the curriculum at post-primary level.

⁹⁶ In his first year of office, for instance, he visited two hundred schools and the four training colleges, contacted teachers in twenty-six towns and cities, and addressed school committees, musical societies and public meetings on the value of music in education and as a part of life.

it covered almost every aspect of musical education and included extensive lists of songs and recordings suitable for use in the classroom.

During the period of Tayler's reign as Supervisor (1926-1931) an overall improvement was discernible in school music. The syllabus for primary school music was revised, and school broadcasting started. The opportunities available to children for vocal and instrumental tuition increased, and concerts and festivals became a part of many schools' activities. Governmental assistance was provided for the purchase of pianos, gramophones and records but not for music or instruments, a situation which tended to encourage passive listening rather than active music-making as the influence of the musical appreciation movement gained strength in the 1920s.

While Tayler's influence on music education in the Dominion was pervasive and widespread, the positive effects of his work were severely limited by the apathy and disinterest of both the educational authorities and individual teachers. Despite the merits of his *Scheme of music*, for instance, in real terms it had little impact nationwide. To be sure, Tayler misjudged the abilities of the teachers for whom the scheme was designed but its use was neither encouraged or enforced, despite the assertion of the new primary syllabus that each school was to put it into practice as far as was practicable.

Apart from Tayler's appointment itself, the single most important factor in the advancement of school music in the 1920s was the appointment of full-time lecturers in music to each of the four training colleges. In fact, according to Jansen, it marked "a turning point in the history of school music in New Zealand." As he states, "From that time onwards school music was to have recognised leaders and all student-teachers were to receive instruction in music teaching from properly-qualified lecturers."⁹⁷ The men in question were all English; thus, the ideas and methods they brought with them were firmly based on the English model:

All these men were highly competent musicians, and all were products of the teaching system prevailing in England. All arrived to take up their posts with enthusiasm and confidence, determined to apply, as was expected of them, the English methods in which they were well versed.⁹⁸

⁹⁷ Jansen, *The history of school music*: 82. The four men were H. Hollinrake (Auckland), Griffiths (Christchurch), both of whom arrived in 1927, and E. Jenner (Wellington) and J. Crossley Clitheroe (Dunedin) who followed in 1928.

⁹⁸ Sell, "Five Englishmen": 3.

All were seen to be doing good work in their respective locales as they organised courses of training, formed choirs and orchestras at the colleges, gave concerts and, in the case of Griffiths, published books for school use⁹⁹ and organised schemes of instruction. Tayler viewed it as the most important work in terms of the country's musical progress.¹⁰⁰ Music was gaining much-needed ground and the future looked promising but it was not to last. Within the first two years of the 1930s, not only had Tayler left the country after resigning his position, a move that was apparently forced upon him by a Government desperate to reduce costs,¹⁰¹ but two of the four colleges - those at Wellington and Dunedin - had been closed. Clitheroe, the Dunedin appointee, left the country and returned to England while the lecturer at Wellington, Jenner, replaced Griffiths in Christchurch at the end of the following year. Hollinrake was appointed to the staff of Auckland University College in 1935.

The fortunes of school music in the 1930s and early 1940s were mixed, characterized by both positive and negative factors. There seems to have been little general development in the subject as the lack of direction and encouragement from those in authority continued.

Music was still viewed as a "frill". A low-priority subject in most schools, its development was largely in the hands of individual teachers supported by keen headmasters and headmistresses. The Government supplied little equipment despite the growing popularity of the recorder and no improvement was witnessed in the area of music-reading. Seriously handicapped by the closure of the two training colleges,¹⁰² teacher training was further impeded by the abolition of the Entrance Examination for candidates in the early 1930s, a move which allowed students with no musical knowledge whatsoever to train in the subject.

However, there were some hopeful signs. The use of broadcasting in schools increased and was particularly helpful in the development of sight-singing skills and in creating an interest in instrumental music.

99 The books were *Twenty talks to children on musical subjects, for the use of teachers and training college students* ([Christchurch], Whitcombe & Tombs, [1929]) and *Twenty-four French songs for beginners* (untraceable, 1931).

100 Jansen, *The history of school music*: 75.

101 See Jansen, *ibid.*: 86-89, for a fuller account of Tayler's departure in 1931. He died in August 1932.

102 Wellington and Dunedin Training Colleges were closed for three years (1933-1935). Auckland and Christchurch Training Colleges were also closed in 1934, re-opening the following year.

Although Tayler was not replaced, the Training College lecturers and the fruits of their labour - the "third-year" music specialists - had beneficial effect in those schools in which they were appointed.

The most significant figure in primary school music education, in Jansen's estimation, was Jenner, the only one of the four original Training College appointees who continued in the position after 1934. "A fine musician, a fluent author and an excellent teacher",¹⁰³ he exerted a powerful influence via his past students as well as through his books, particularly those which outlined his ideas regarding sight-singing.¹⁰⁴

His position in primary education was matched in the secondary arena by Griffiths whose work at King Edward Technical College during his nine-year term there (1933-1942) represented, at that time, the most advanced work in music to be carried out at post-primary level.¹⁰⁵ Although his scheme was by no means without fault¹⁰⁶ and was not able to be exactly reproduced in all Technical schools, its results were noteworthy, if not spectacular. That the educational authorities chose to largely ignore it is most likely a reflection of their fundamental attitude to music itself:

Why was there no official attempt to use the results of this "triumphantly successful" scheme to build up instrumental and choral work in other post-primary schools? Probably this situation is a reflection of the fact that the Director of Education and Senior Inspectors of the time had very little personal interest in music as a cultural pursuit.¹⁰⁷

However, Griffiths' work did serve as a model for a number of schools throughout the country. In 1939, Hutt Valley Memorial Technical College became the second school to take up the experiment; Mr Rudolph McLay applied the main principles of the scheme - daily supervised practice and twice-weekly lessons for beginning instrumentalists leading to involvement in the school orchestra - and before long, was achieving "remarkable results."¹⁰⁸ In the years that followed,

¹⁰³ Jansen, *The history of school music*: 98.

¹⁰⁴ These include *Junior sight-singing and songs for schools*. . . (Wellington, Harry H. Tombs Ltd., 1937) and *Senior sight-singing and songs for schools* . . . (Wellington, Harry H. Tombs Ltd., [1937]).

¹⁰⁵ As mentioned previously [see 2. Literature review: 27], Jansen identifies those aspects of Griffiths' work which he considers to be of greatest importance, namely the degree of inspiration imparted to pupils, as well as other teachers and visiting inspectors; the publication of his book *An experiment in school music-making* in 1941; his arrangements of choral music; and his continuing concern for school music after his appointment to Canterbury University College.

¹⁰⁶ Criticisms have been levelled at certain aspects of his work - the absence of technical facility in a large proportion of students involved in the massed orchestras, in particular.

¹⁰⁷ Jansen, *op. cit.*: 109.

¹⁰⁸ *Ibid.*: 110 (see 4. The life of Vernon Griffiths II: 1933-1942: 92-93).

other schools adopted Griffiths' ideas as former students themselves became teachers and followed his methods of working. The schools included Feilding Agricultural High School (Ronald Tremain), Nelson Boys' College (Ralph Lilly), Christchurch Technical High School (Robert Perks) and Papanui Technical College (Leonard White). Meanwhile, the high standards of music-making at King Edward Technical College continued under Frank Callaway and others.

While music remained a "Cinderella" subject, some of the most complete statements regarding the nature and aims of music education were being formulated during this time, the most important being those expressed by Jenner and Griffiths.¹⁰⁹ Their views emphasised the need for music lessons to be enjoyable in order to inspire and create a lasting enthusiasm for music itself. The students' active participation, as creators, performers and listeners, was essential as was a progressive course in sight-reading. Fundamental to these ideas was a basic belief in the importance of the subject:

It was believed that school music as a corporate activity would be regarded as a basic activity at least equal in importance to the traditional school subjects.¹¹⁰

Music continued to develop in the primary schools in post-war New Zealand with increasing numbers of children receiving instruction in the subject. As occurred in Britain in the '20s and '30s, the range of activities expanded with the rise of school broadcasting and the music festival movement and the growth of interest in classroom instruments, particularly percussion instruments and the recorder.

However, at post-primary level, the situation was not as promising. Although most children took part in singing activities at some time during their schooling (usually of the "massed singing" type), music was not taught as recommended by the Thomas Report.¹¹¹ Viewed as non-academic and practical, music did not develop as an examination subject and there was an urgent need for properly-equipped music rooms. Indeed, there was little incentive for prospective specialists to become involved in the field.

¹⁰⁹ *Ibid.*: 114-115.

¹¹⁰ *Ibid.*: 115.

¹¹¹ Recommendations of the committee included: the provision of singing classes, "short talks on music" and courses in sight-reading; the integration of music with other subjects; and the organisation of students into classes of manageable size.

Specific training in post-primary music was non-existent. There was little encouragement from headmasters and visiting inspectors for teachers at any level to put into practice what was learned at training college. The system itself did not encourage them to spend any time teaching the subject:

Many teacher-trainees, it must be remembered, entered the colleges as musical illiterates. They often did not try to remedy this situation, realising that their career would not be unduly affected by neglecting to teach the subject.¹¹²

Nevertheless, some excellent results were achieved in individual post-primary schools, notably those mentioned above which based their music curriculum on Griffiths' Dunedin scheme. In particular, growth was witnessed in the number and quality of school orchestras, raising the prospect of forming a national youth orchestra.

One group which maintained its level of concern in matters relating to the music profession as a whole, including issues affecting music in schools, was the Music Teachers' Registration Board. At the end of 1933, for example, the cessation of teacher training with the closure of two of the training colleges and the lack of qualified teachers in schools prompted the Registration Board to ask Education Boards to allow only registered music teachers to teach music in state primary schools until such time as the system was adequately staffed.¹¹³

In the mid 1940s, other issues were communicated to the Minister and Director of Education including the need for full recognition of all third-year specialists in music, the necessity that student teachers receive some training in vocal music and the need for supervisors of music in schools. The lack of leadership in music was a major problem, one that manifested itself in a number of ways: the lack of progress in instituting a scheme of music-reading, the dearth of music specialists, the lack of a specific training scheme for post-primary specialists and the absence of forward, progressive thinkers within the Department.¹¹⁴

After resisting several strong moves for the appointment of a Supervisor or an Advisor for School Music, the Minister of Education finally agreed to the proposal as the need for an advisory

¹¹² Jansen, *The history of school music*: 153.

¹¹³ Jennings, *The music teaching profession*: 46.

¹¹⁴ Jansen, *op. cit.*: 156.

service was increasingly felt, both within the Department and by teachers themselves.¹¹⁵ In 1958, the position was advertised and William Walden-Mills was appointed before the year was out.

Conductor, bandmaster, teacher, instrumentalist and singer, Walden-Mills came to the job highly recommended by those that knew of him and his work, including Professors Platt, Page and Griffiths. He received his training at the Royal Military School of Music in Twickenham and had had seven years' experience as a music adviser in Norfolk, one of the factors that undoubtedly contributed to his selection. Aiming to reinvigorate the music lesson by involving all children as creators and listeners, one of Walden-Mills' chief tasks as he took up his position was the organisation of in-service training courses for teachers in the subject.

Other indicators of progress around 1960 were: the formation of the National Youth Orchestra in Wellington in 1959; the appointment of a post-primary music lecturer to the staff of a training college;¹¹⁶ the revision of the School Certificate syllabus; the formation of the School Music Association in 1960; the purchase of orchestral instruments for each Education Board; and the growth of music publication and recording. Further developments before 1965 would include the centralisation of training for third-year specialists, the appointment of district advisers in music, an increasing interest in the methods of Orff and the inception of the itinerant music scheme in post-primary schools in Auckland and Christchurch.

Walden-Mills' appointment as Adviser saw yet another Englishman at the helm of school music education in the Dominion. This preponderance of imports from "Home" was not limited to the primary and secondary levels, however; indeed, up to the middle of the century, the country's universities were steered almost exclusively by them:

The dominant influence on university music in New Zealand was British. The first English professors of music were academic, orthodox, and strict . . . ¹¹⁷

Music entered tertiary education in 1888 with the appointment of Carl Gustav Schmitt as Professor of Music at Auckland University College, and although he was German, his immediate

¹¹⁵ The Music Teachers' Registration Board was one of the groups that was instrumental in the appointment of Walden-Mills.

¹¹⁶ Maurice Larsen was appointed to Auckland Teachers' Training College in 1959.

¹¹⁷ Thomson, *The Oxford history*: 275.

successors, Dr. W. E. Thomas (1900-1934) and H. Hollinrake (1935-1955), were both English by birth. The situation was similar in Christchurch with the appointments of Dr J. C. Bradshaw (1902-1941) and Griffiths (1942-1961), and at Dunedin where Dr. V. E. Galway was appointed in 1925. The stronghold was not broken until 1946 when New Zealander Frederick Page was invited to head a new music department at Victoria University College. Known as an initiator and a promoter of new music of all types, he did not have a completely free hand however, for any changes introduced by him required the approval of the University of New Zealand.

Much good work was done under these men during their terms of office. The number of graduates slowly increased and the structure of degree courses was altered. In addition to their work as lecturers, they involved themselves in wider spheres of activity - as conductors, broadcasters, performers¹¹⁸ and as lecturers to adult groups and organisations. As seen, Griffiths was particularly active within the community as he sought to strengthen the links between the public of Christchurch and the university which it supported.

In the area of Adult Education, important musical enterprises included the initiating of the "box scheme" by James Shelley in the 1920s on behalf of the Workers' Educational Association,¹¹⁹ the establishment of the Cambridge Summer School of Music in 1946 under Owen Jensen and the organisation of other schools on such topics as chamber, church and choral music, including the vacation music schools in musical leadership inaugurated by Griffiths. According to Thomson, the work of those organisations involved in the sphere of continuing education has been invaluable:

The contributions to music of the original Workers' Educational Association and the succeeding adult and continuing education organizations have been profound. They continue to be effective and innovatory, with resources at times so slender they seem almost invisible.¹²⁰

* * *

Since its inception in the middle of the nineteenth century, music education in New Zealand's

¹¹⁸ Bradshaw, for instance, was organist and choirmaster at Christchurch Cathedral, while Galway gave regular organ recitals in Dunedin as City Organist, a position he held from 1930.

¹¹⁹ This was a system whereby a box containing lecture notes, recordings, textbooks and prints on a specific topic was loaned to study groups on a weekly basis before being sent on.

¹²⁰ Thomson, *The Oxford history*. 275.

schools has been embroiled in an ongoing struggle for recognition, improvement and in some instances, its very survival. It has continually lagged behind other subjects, seemingly having to fight for every forward step made. Fundamental to this unhappy situation was the basic attitude of educational authorities to music as a subject. Viewed as a "frill", useful but hardly vital to one's education, it was treated with indifference and apathy by those in authority, with a number of unfortunate consequences.

First and foremost, it suffered from a lack of organisation and cohesion on a nationwide scale. According to Sell, this fragmentation was imported from Britain along with other attitudes and ideas, resulting in the passing up of valuable opportunities for growth:

Periodically, attempts have been made to introduce some kind of cohesion into music education in New Zealand. Douglas Tayler tried with his "Scheme", but failed, because the Department of Education was not equipped, nor really prepared, to put it into effect. Vernon Griffiths made a blueprint for music in New Zealand secondary schools, but it was turned down by the Education Department. More recently, in the 1960s with the development of the music advisory service throughout the country, another attempt has been made to bring about greater cohesion in school music, and again a lack of real conviction at the top administrative and policy-making level of the Education Department reduced the possibilities for what could, and should have been a good situation for real achievement in this direction.¹²¹

Further, the Department never introduced a properly-graded, compulsory scheme of education in music from the new entrant level, resulting in a lack of continuity from year to year.

School music often faced not only the absence of a central supervisory or advisory service but also the shortage of adequately trained classroom teachers, at both the primary and post-primary levels. Little attention was given to the training of post-primary specialists.

The authorities' pervading lack of interest in the subject influenced inspectors and head teachers, many of whom gave teachers no encouragement to follow the requirements of the syllabus. This was particularly true as regards the inculcation of music reading skills, for example:

... music-reading has always been considered officially a fundamental part of the subject programme, but has never been taught widely enough in either primary or post-primary schools for anyone to claim that it has been properly tried.¹²²

¹²¹ Sell, "Five Englishmen": 14. Sell points out that the disunity among music teachers themselves also contributed to the problem.

¹²² Jansen, *The history of school music*: 206.

All in all, it seems that the most noteworthy progress in music education in New Zealand up to 1960 was the result, as in Britain, of the efforts of individuals working within a system that did little to support them:

... the most significant work in the subject has resulted from the devoted efforts of enthusiastic individuals who have succeeded in spite of poor facilities, over-work and other adverse conditions.¹²³

This includes the likes of Cranwell and Parker, the latter being involved in private music teaching as well as school music; Douglas Tayler, a "good 'General'" who planned his attack and tried to lead his army into battle but lacked the support of his troops;¹²⁴ Griffiths and Jenner; and Walden-Mills. Not to be overlooked, however, are the scores of teachers whose enthusiasm and skill over the years encouraged the development of music in individual schools:

Despite the various administrative changes and initiatives, the quality of music in any school still depends on the enthusiasm, ability, and persistence of the individual teacher, both those in schools and those who teach privately.¹²⁵

However, as has been proven, individuals are limited in their power to bring about significant change on a long-term basis. The support of a centralised authority is imperative:

An individual's idea or scheme, no matter how proven and successful in its original context, is insufficient basis for sound, co-ordinated national music education; and the most practical plan, unanimously approved by music educators, is of little use without the whole-hearted support of the Education Department in implementing it, and backing it with adequate financial resources.¹²⁶

7.3 Music education in Britain and New Zealand: a comparison

The development of school music education in both Britain and New Zealand has been traced from the late nineteenth century to the present day, and in concluding this chapter, a brief comparison between the two countries will be made. Given the nature of the relationship between them, one being the mother nation and the other, her outlying colony, the emergence of similarities in this development is to be expected. But to what extent did the parallels occur?

¹²³ *Ibid.*: 195.

¹²⁴ *Ibid.*: 194.

¹²⁵ Thomson, *The Oxford history*: 274.

¹²⁶ Sell, "Five Englishmen": 14.

According to the outlines presented above, music education in British and New Zealand schools was much the same until the 1940s, both in terms of its philosophical basis and actual practices.

Singing was the basis of classroom music in mainstream education, the songs being chosen according to the moral value of their words. National and folk songs, nursery rhymes and hymns were popular. Correspondingly, there was little in the way of instrumental teaching apart from tuition received privately.

The benefits of music education were considered to be primarily extra-musical. It was valued for its influence in refining and shaping character; it provided worthwhile amusement in leisure hours and as a break from "serious" studies; and it stimulated the mind.

The music appreciation movement had an important impact in the school. Its effects were long-lasting in its emphasis on listening (rather than practical music-making), to music that would cheer rather than disturb or challenge, and in its promotion of the radio and gramophone as useful educational tools. By the 1930s, its influence was on the wane in Britain, as the scope and range of musical activities in her schools increased to include instrumental tuition, composition and the staging of concerts. However, having appeared later in New Zealand, music appreciation remained one of the dominant forces in music education in this country until the 1960s and beyond.

Problems facing music education were also remarkably similar. They included insufficient teacher training, the general indifference of teachers and their superiors to music as a subject, a lack of equipment, and the exclusion of music from the examination syllabus. The overriding difficulty, however, was the lack of status accorded to the subject at a time when utilitarianism was the driving force in the development of the school syllabus and education was equated with training.

In the years immediately following World War II, the first signs of divergence in the development of music education in the two countries was apparent. Up to that point, a conservative streak had been observable in both but in the post-war period, an air of progress and change infiltrated music in British schools. Greater support from education officials effected a general rise

in interest in the subject and increased provision was made for its teaching in schools. Professional musicians were engaged for specialised instruction and the range of extra-curricular activities expanded.

New emphasis was placed on the development of the aesthetic, affective and creative abilities of children as the ideas of Dalcroze, Orff and Kodály stimulated and freshened educational thought. The focus shifted from the talented minority to the majority and greater provision was made for practical music-making. The general criteria for the selection of material changed from the supposed moral or emotional benefit of the music to its quality in musical terms.

In New Zealand, however, a similar spirit of progress was not forthcoming until the appointment in 1958 of Walden-Mills as Advisor for School Music.¹²⁷ Problems continued to hamper the subject, particularly at the post-primary level, stemming principally from the overall lack of leadership and direction from those in positions of authority. It suffered from a lack of esteem, specialised teacher training was limited, and music rooms were hopelessly under-equipped.

By the time of Griffiths' retirement in 1961, the gap between Britain and the Dominion in terms of music education was significant. In the one, growth and creativity was much in evidence while in the other, a period of progress was only just being entered after years of stagnation.

Why did this break between the two countries occur, more particularly in the post-war era? Why did music education stride forward in the "mother country" and not in the colony? In answering these questions, we must turn our attention to the nature of their relationship and the way in which it has changed in this century.

Before World War II, the ties between Britain and New Zealand were very strong; New Zealand was, in many ways, an extension of Britain located in the South Pacific. In the field of music education, these links were further strengthened by the appointment of five English musicians to the most influential positions in the country, musicians who imparted the British ideas and methods in

¹²⁷ Like his five colleagues thirty years before, Walden-Mills was also "imported" from England. His first appointment in New Zealand was at King Edward Technical College.

which they themselves had been schooled. Given that they were from "Home", the public at large accepted their presence in the country and their purpose in coming.

As the destruction and oppression of World War II ended and a spirit of restoration and progress began to take hold throughout the Western world, the ties that bound the young colony to its parent country slowly began to unravel. The ideas, customs and practices of an increasing number of cultures were drawn upon and Britain lost its claim as the sole source of influence and guidance in the Dominion. Other circumstances exacerbated the situation. In geographical terms, New Zealand was isolated from the "scene of action", both in Europe and the United States. Internal problems within the education system inhibited development further, there being little in the way of support and leadership from those in authority. As music education in the "mother country" moved further along the path of progress and change, some years were to pass before New Zealand began to explore alternatives, particularly European and North American models from the 1960s.

In the meantime, music education in New Zealand did not fade out of existence. Although patchy in quality, music was still taught in schools nationwide; music lecturing positions were retained in the training colleges; university music departments grew in size.¹²⁸ But, compared with the situation in Britain, music education in the Dominion was in relatively poor condition.

As seen, responsibility for this state of affairs rested primarily with the Education Department in its lack of direction, interest and vision. However, it cannot shoulder all the blame. What of those music educators who held positions of some influence, with the Department, within the community and in the profession itself? To what extent did they contribute to the non-advancement of music education in the post-war period? More particularly as regards the focus of this study, did Griffiths himself, as Professor of Music at one of the country's four universities, promote attitudes or practices that hindered progress in any way? Although he was not directly involved in school music, he continued to wield a strong influence in that area, through his involvement with specific schools, his dealings with the Education Department and via the media.

¹²⁸ Little change occurred in the scope of the tertiary music courses however, apart from the inclusion of music performance at Auckland University College from 1956 and studies in musical leadership at Canterbury University College from 1959.

To be sure, Griffiths, along with his colleagues, cannot be held responsible for the effects of those factors which were totally beyond his or any other person's control. He, too, had to work within the limits set by an Education Department which had little interest in promoting music as a subject; he had to cope with the geographical isolation of New Zealand and the growing distance between her and Britain as the links between them slowly weakened.

Indeed, a number of his ideas were decidedly progressive for their time. His belief in the importance of practical music-making and its outworking in the scheme he established at King Edward Technical College is one example, as is his conviction that all people are capable of participating in musical activities.¹²⁹

Nevertheless, the possibility cannot be discounted that this forward thinking was matched by attitudes that resisted the needs of the changing times. Indeed, Griffiths was well into his middle years by 1945 and perhaps more convinced by his own methods which worked and produced the participation he hoped for and believed in. Moreover, he returned to Britain and witnessed the developments firsthand only once after arriving in New Zealand, and in so doing, concentrated on aspects of music education - adult education, music in the community, training in music performance within universities - which were in line with his own preferences.

Bearing in mind that it would be dangerous to make any assumptions in this regard until more is known about the exact nature of his ideas and beliefs, further discussion in this area will be delayed until the concluding chapter, subsequent to the fuller examination of his philosophies.

¹²⁹ As seen, the place of practical music in education was not generally recognised in Britain until the influence of the music appreciation movement weakened in the 1930s, subsequent to Griffiths' departure, while the shifting of emphasis from the talented minority to the majority occurred there in post-war years.

8.

PHILOSOPHY I: MUSIC IN LIFE

Up to this point in the study, the persona of Griffiths has been the focus. A detailed picture has been painted of the environments in which he was nurtured and in which his ideas and beliefs were shaped, and within which he worked. Details of his life have been outlined, and literary and other influences on his thinking during his career have been studied. The educational context from which he emerged and into which he entered on his arrival in New Zealand, and within which he worked while domiciled in the country have been discussed.

Armed with a greater level of understanding of Griffiths as a man, a musician and an educator which is provided by such background information, we are now in a position to turn back to the central issue of this thesis - that is, an analysis of those writings and addresses preserved by Griffiths in his collected Papers that allow us to construct a model of his own philosophy of music education.

To be sure, his circumstances and working conditions altered quite considerably from the time of his arrival in New Zealand in 1927 until he retired in 1961, and this element of change had a decided impact on the shaping of the attitudes and thoughts expounded by him, particularly as regards the different emphases or predominating concerns of the time. Griffiths dealt extensively in the "early Christchurch" years (1927-1933) with general matters regarding the nature and importance of aesthetic appreciation, determinants of quality in music, and effectiveness in music training, which helped establish a basis of understanding on which to build in the future.

The two factors which had the greatest impact on the expression of his philosophies during the "Dunedin" years (1933-1942) were his involvement at King Edward Technical College and his editorship of *Music in New Zealand*. The success of his scheme of school music-making developed

at the College was proof that music, if accorded a central place in the curriculum, had the potential to benefit the children who produced it as well as the school environment and the community from which it emanated. It was the vindication that Griffiths required to enable him to push for greater recognition of music within schools by parents, teachers and officialdom. Thus, the questions of the nature of art and of music, and the place of music in education received considerable attention from him at this time.

Griffiths' position as editor of a nationwide monthly periodical provided him with the perfect vehicle for expressing his thoughts and sharing his ideas on the contemporary state of New Zealand's musical culture. Indeed, he became increasingly convinced that the whole matter required immediate action in order that the musical life of the nation would progress rather than stagnate. He visualized the situation where music would be practised and valued by the majority of the population as a form of self-expression, and he believed that his greatest task was to help people gain an understanding of how music relates to life and living.

While Griffiths continued to lecture on, and write about, a diverse range of subject areas within the boundaries of "music" during his twenty-year term (1942-1961) at Canterbury University College, it seems that one broad theme underscored the many ideas expressed - namely, the place and importance of music in community life. It subsumed his thinking in such matters as the attainment of happiness and satisfaction in life, the uniqueness of music and its place in general culture, music education in its many facets, music in the church and the musical culture of the Dominion.

Such concentration of thought is probably best regarded as the natural extension of long-held, deeply-felt beliefs due to his changing circumstances. The notion that music belongs to all people had been an integral part of his personal philosophy since he first made his views known in this country, and through his experiences at King Edward Technical College, he had demonstrated the viability of his claims regarding this shared inheritance as it applied to children living in a school community.

Moving to the academic environs of the university, a place where education had the propensity to

become narrow, insular and élitist, he consciously fought against this tendency by opening the doors to community involvement. No longer was his attention focused on the role of the school and the home in the development of the true musical culture; he now widened his field of vision to include the community as a whole in its relationship to art and, more particularly, to music, by concentrating on improving the quality of the musical leadership serving the community.

Apart from effecting these general trends, Griffiths' changing circumstances influenced the nature of his ideas and thoughts in other ways. For example, the relationship between music and religion was one area which received comparatively little attention from Griffiths during his years in Dunedin. It may be a reflection of the uncertainty which dogged his own spiritual life at this time, or it may simply point to the fact that he was preoccupied with more pressing issues of the moment. During his years as Professor of Music he was a strong and persistent advocate for the establishment of a conservatorium attached to the university's music department.¹ His campaign stemmed from a firm belief in the importance of decentralisation to cultural development coupled with his consistent opposition to a single centralised conservatorium for New Zealand.

In coming to a determination of Griffiths' philosophies from an assessment of his own writings, three broad categories have been identified under which these ideas may be conveniently grouped - music in life, music in education and music in New Zealand - and it is to detailed examinations in each of these categories that we now turn.

* * *

While Griffiths' area of specialisation centred on music education, a specific branch of the sphere of music, it was important, as stated previously, that he establish a basis of understanding on which his ideas regarding the "why", "what" and "how" of education in music could rest. Indeed, this was vital given the cultural insecurity, whether actual or perceived, of the pioneering society which welcomed him in 1927.

¹ During the period in question (1942-1961), there were no fewer than 12 reports relating to this matter in the *Press*, *Christchurch Star* and *Christchurch Star-Sun*.

Thus, subjects of general interest concerning the quality of life, the nature of art and music as well as of culture, and the relationship between the masses and music were given consistent and due regard by Griffiths throughout his career. Such matters formed a foundation on which more specific issues relating to training in music and the Dominion's cultural life were discussed.

While his thinking remained consistent for the most part, some development of thought is evident in, for instance, his conception of the constitution of happiness and satisfaction in life as it moved from an emphasis on the contribution of art to the importance of personal vocation. Given that a period of more than thirty years is being examined, such evolution of thought is not unusual.

Overall, his philosophy hinged on an unswerving belief in the value and importance of music as an expression of human experience and the viability of its place in the lives of all people. Within this broad framework eight themes have been identified and will be considered individually.

8.1 Fulfilment and quality of life

Fundamental to Vernon Griffiths' philosophy of, and attitudes to, music and music education was his general conception of life itself in terms of the nature of fulfilment in human lives. During his early years in New Zealand, it seems that his understanding of the way in which happiness and satisfaction are attained had as its basis an aesthetic awareness and appreciation of that which is beautiful in life. True satisfaction was available to all:

The real joys of beauty, health, happiness and contentment are within the grasp of everyone; and they are truly worthy of real concerted and wholehearted effort. [1934-6 Nart]²

There was a clear spiritual basis to this beauty,:

As teachers, we must be enthusiasts not only for the beauty in Life but also for the beauty in lives. I may

² In this and the following two chapters, quotations and ideas relating to Griffiths' personal philosophy are referenced in editorial brackets. A complete list of the sources cited constitutes Appendix I. For each citation, three figures are stated: the year of origin, the number of the individual item according to Appendix I, and the source (e.g. Newspaper, Journal, Radio) and nature of the item (e.g. article, address, interview, script). For a full listing of the abbreviations, see Appendix I.

only mention the most important factor in both this evening: the factor of Religion. [?-1 Uadd]

a beauty which is present not only in music but in the other arts as well:

It is not necessary to make special mention of the other arts. Our lives are not fully lived and our inspiration is not as rich as it might be if we fail to make an attempt to appreciate as much as we can the beauty in all of them. [1931-2 Jart]

Children should be taught that life was made up of many things. Of these music was only one. All the other arts had their influence on life as well. In other words, the wider the appreciation of all that was beautiful and noble in the world the more satisfaction and real happiness would be obtained from life. [1931-4 Nadd]

In an article entitled "Music in Schools", Griffiths inferred that an appreciation of the arts creates a well-balanced, rational mind:

. . . the aim of this movement is to give children the opportunity for that enrichment which is brought into their normal lives by the ability to understand and appreciate various forms of musical activity in the same way as the opportunity is given to them in connection with Art and Literature. Thus, added to the benefits of physical fitness induced by healthy pursuits and beautiful surroundings, there will be that health of the mind which is the crowning glory of normal manhood. [1927-13 Nart]

Appreciation of the beauty of music and the other arts contributed to the creation of a "better world" as an individual's capacity to feel as well as think was nurtured [1931-4 Nadd], [1935-7 Jedi]. Such a world was thought to be obtainable by the present-day youth if they were properly educated.

Apart from this active aesthetic appreciation of the arts, Griffiths recognised other factors which he believed were important in their contribution to the quality of one's life. These included opportunities for involvement in outdoor pursuits and sporting activities:

"No boy should be allowed to give up music for games, and certainly no boy should be allowed to neglect the organised games of his school for music. If he does, it shows that he has not understood that music is only one thing in life, and that games are just as important for his physical development as music and the other cultural subjects are important for his spiritual development." [1931-4 Nadd]

as well as appreciation of the beauty of the natural environment:

A holiday spent with Nature enables men to see the comparative unimportance of life's worries and troubles. The mountains have towered above such things for centuries. We return with wider interests and an increased capacity for friendship and co-operation. We want to see more of each other. [1934-3 Jedi]

Because the appreciation of beauty in all its many and varied forms was considered to be one entity, the beauty of nature was linked to a love of music:

A visitor to Hokitika may well be excused if he shows enthusiasm for the historic West Coast town and for the great natural beauty of its surroundings. It is no matter for surprise that in such a setting music should find its place in the life of the community. [1934-6 Nart]

Our country is as much a home for music as any other beautiful region in the world. [1936-3 Jart]

Perceiving such advantages in New Zealand as a country, he was filled with optimism on his arrival [1927-10 Nint]. Indeed, his enthusiasm extended to New Zealand children in general:

... and in passing he would state that the New Zealand children were without doubt the finest in the world; they were keen, fond of outdoor life and happy in all that they did. [1928-5 Nadd]

While the cultivation of an aesthetic awareness was considered by Griffiths to be vital in determining the quality of life, another factor emerged as the years progressed which assumed equal if not greater importance in his thinking - namely, the matter of job satisfaction. He was adamant in his belief, as expressed particularly in the late 1940s and 1950s, that satisfaction in work provides the key to the enjoyment of life.

This satisfaction was a product of spiritual belief:

In studying the verses of folk-song one is driven to the conclusion that these singers were essentially happy in their vocations. They found a real satisfaction in their life and their work; and this satisfaction was present chiefly by reason of the fact that they had a child-like faith in the truths of their religion. [1950-1 Jart]

and as it manifested itself in the lives of individuals, it worked to bind them together as a community [1951-1 Nart]. It was thought to be dependent upon the degree of creativity involved in one's work and as such, fears were held that the increasing mechanisation of industry was effectively quashing job satisfaction, inevitably affecting the nation's musical culture:

The people of to-day had no music of their own and the speaker went on to show that in this machine age the worker was no longer really satisfied with his work. He was merely a tool in industrial production, and, his task being no longer the satisfying task of the artist, he felt no urge to express his happiness in music. [1942-2 Nadd]³

To-day the worker's task is no longer the satisfying occupation of the artist, and he is therefore no longer really satisfied in his work. ... "In this age of mechanisation the human person becomes merely a perfect tool in industrial production and ... a perfected tool for mechanised warfare. And at the same time material and ready-made amusement is the only thing which stirs and sets the limits to the aspirations of the masses" (Pope Pius XII). [1946-7 Jart]

A workman, secure and competent with his natural rights as a man respected and fully expressed, could and did take proper pride in his work and expressed his joy in song. ... Then came the Industrial Revolution when workers were forced into a way of life which denied them many of their natural rights. [1948-2 Nadd/Nrev] Maori carvings and artistry were associated with their [Maoris'] daily life and many English folk songs were

3 Compare these thoughts with those expressed by E. Douglas Tayler in 1928: "I should like to emphasize the fact that with modern industrial and commercial developments - machinery and large business concerns - the daily occupation of the masses has been deprived of its personal and artistic qualities to a large extent, and has become increasingly impersonal and mechanical, and consequently unsatisfying to the inner nature of mankind. It has therefore become imperative that we should supply these needs by study of fine and applied arts for the healthy and happy employment of leisure hours, and for the improvement of industrial and commercial environment." (Report of Supervisor of School Music Education in *Appendix to the Journals of the House of Representatives of New Zealand*, 1928 - E-2, Appendix D: 55).

likewise connected with work - culture that was produced by necessary work and not by leisure and was part of their lives from their enjoyment of work. [1949-2 Nadd]

Recognizing the advent of increased leisure time, Griffiths called for careful consideration of the use of that time, advocating music and the arts in general as examples of worthwhile recreational activities:

If there is to be more leisure in the future, it will be well if that leisure is used as an opportunity for true recreation - a change from one kind of activity to another, a widening of interests (and especially of mental interests). We must see to it that future generations are prepared to make full use of the opportunities which may be theirs. [1933-1 Jedi]

We all know how important it is to foster the best kind of mental recreation. In music we find recreation of that type. [1934-6 Nart]

[Man] urgently needs that education in things "noble and liberal" which will enable him to scale the confining walls of a narrow concept and to explore on his new way the ever-widening possibilities for true satisfaction which lie open to mankind. Such possibilities are provided in many ways, and in none more than by a right understanding of the function of Music both in the training of youth and in the general life of the community. [1936-3 Jart]

However, the creativity inspired by leisure activities was no substitute for that inherent in a satisfying job:

... as his daily work no longer gives him the inspiration for musical expression, he expects Leisure to do so. Hence we get the modern idea of "Training for Leisure," an idea born of industrialism and the profit-motive - both of which militate against the artistic creative instinct. Man expresses - or should be able to express - his creative instinct and power through work. His real happiness lies very much in the satisfying activity of work ... [1946-7 Jart]

Appraising the times in which he lived, Griffiths recognised both reasons for optimism and concern:

To-day we live in an age of realism; a wonderful age, an heroic age, an age which is seeing the dawn of tremendous possibilities for the future happiness of mankind. Perhaps never before have such great possibilities for vigorous peace and happy enjoyment of the earth been so near our grasp. [1934-4 Jedi]
We live in an age of materialism - a materialism comparable to that of ancient Rome in her decadence. Those people lived just for the day. [?-1 Uadd]

Regrettably, children were seen to be losing their sense of wonder, a faculty that was vital in the development of aesthetic appreciation, and was to be sought after and treasured:

The modern child has had so much excitement that there is nothing left to get excited about. There is a sacred prerogative called "wonderment", spontaneous enjoyment. The cinema-bred child is a tragedy - it has lost its sense of "wonderment" ... [?-1 Uadd]

Nevertheless, Griffiths' confidence in, and hopes for, New Zealand's children did not diminish.

He perceived in them an innate musical ability and a willingness to learn:

Very soon [after my arrival in New Zealand] it became clear to me that New Zealand school pupils were avid for actual participation in music-making and were very quick to learn - including older boys who had been brought up in the idea that music was effeminate [sic]. [1964-1 Urep:1]

He saw huge potential for the future, potential which required leadership:

In any discussion on New Zealand youth and its music, it may at once be established that the boys and girls of this country show a natural musical aptitude whenever they are given the opportunity to do so. Naturally, the essential for such an opportunity is capable leadership; but, given that, the result is always good and frequently excellent. [1934-12 Jart]

8.2 The nature of art

That art was accorded such power in its potential to bring fulfilment in human lives is understandable in the light of Griffiths' conception of the essential nature of art: for him, art was a pure expression of the beauty of life, having the ability to transcend its imperfect surroundings and creators:

. . . Shakespeare and Milton, Raphael and Rembrandt[sic], Bach and Beethoven, all found themselves surrounded by the same spirit of materialism which we imagine to be a special characteristic of our own time. The fact that in such circumstances they were able to produce work which remains to us to-day as a source of inspiration shows clearly that art is able to rise superior to its environment and to express those pure aspirations which have belonged to every age. [1931-2 Jart]

It possessed the power to express or articulate this beauty because art and life were believed to be inextricably connected:

In an ideal world the teacher would be the man of ripe scholarship and wide experience; the man who has realised how his art is necessary to the completeness of life itself and how a knowledge of life itself is necessary to the full understanding of his art. Art without this contact with life has not yet found its soul. As a man cannot be completely a man in his mental and spiritual equipment without contact with the ideas of others, so one art not only depends upon all the other arts but upon its applicability to the needs of mankind in general. An art must therefore find its inspiration in life. [1931-2 Jart]

It was a relationship of which he encouraged others to gain a greater understanding:

Our present task (whatever the future) is to learn to understand more and to help others to understand more; not primarily more about Harmony and Form, but more about our fellow-men, more about history, more about literature, more about those persistent questions which exercised the minds of men in the far-away past and which have presented themselves to each succeeding generation with renewed vigour still waiting for an

answer. . . . Music cannot be divorced from Life. . . . the cloistered student has years in which to accumulate knowledge, but the knowledge is useless to himself and to the world at large until it is fused into actual life experiences. [1933-1 Jedi]

The degree of art's significance or meaningfulness was therefore based in its proximity and relevance to the lives of ordinary people:

. . . any art that is to be vital and significant must have its roots in the everyday life and experience of the people. [1941-1 B: xii]

Artists were exhorted to reflect something of the profundity of life in their art although its limitations as a communicative medium were conceded:

Life comes from a past of eternity and stretches away into an eternal future. Its great facts of friendship, love, self-sacrifice, hope stand for ever above their pale reflections in art. Its great joys - the beauty of nature, of homes, of love between friends - are supreme above any beauty which art can create. Our art is nothing but trivial foolishness if it cannot contribute in its entirety something which is an echo of Life's wonder and greatness. [1935-7 Jedi]

Griffiths believed that the arts, as well as other educational activities such as travel, are interrelated. Thus, knowledge in one area - literature, for example - had a beneficial effect on the whole of one's understanding of life as it all pointed to, and expressed in some form, something of the realities of life and living:

It might be asked, from whence might actual musical inspiration be obtained? In this connection it must be realised that music was only one thing in life. There were art, literature, poetry, drama, architecture, sport, travel, and the study of mankind. The wider one's knowledge of these the more would one be able to understand each from the experience and knowledge of the others. [1933-9 Nrep]

8.3 The uniqueness of music

According to Griffiths, music is a unique form of artistic expression. The universal language of man [1944-1 Nadd], [1944-3 Nedi], [1949-5 Nadd], it communicates on behalf of the group and the individual:

"Music is a social thing, the one universal language, the means of expression most easily available to the community and the individual. It expresses human culture. . . . [1946-5 Cint]

It was believed to be the most popular of the arts [1935-3 Nrep], as well as the most widely practised [1958-3 Rscr]. One for which most people have an inherent love [1944-3 Nedi], it was to be enjoyed by all:

There are those who believe and say that music is an esoteric art, to be practised by a privileged few only: the rest of the community forming a deferential audience. No justification for such a view is provided by the history of cultural development, and I know of no important musician who subscribes or has subscribed to it. [1958-3 Rscr]

Music was a self-contained art, capable of expressing intangible thoughts, ideas and feelings:

. . . as human moods are of considerable variety so there are many different types of music which may be described as beautiful. The lofty utterances of Bach capture our best thoughts and express them for us better than we could ever express them ourselves: the romanticism of Schumann reflects the softer lights of our human nature: the manly straight-forwardness of Holst is an expression of manly virility, the idealised strength of chivalry. [1935-3 Jadd]

Able to transcend time and place, it had the freedom and power to express with purity and profundity:

. . . men from one age could hear the thoughts of men from another age through the language of music; music was the one art which was easily understood by everyone. It was more than all that: music expressed our deepest feelings in the most complete way possible. [1944-1 Nadd]

In its relationship to religion, music is the handmaid. It can give noble and dignified expression to man's highest thoughts. These qualities of nobility and dignity are found in the best Church music of all ages. [1946-2 Jart]

It [music] was a social, unifying thing; and, in church, it drew them up in spirit to a sphere above this world, inspiring in them the pure emotions of their Faith. [1957-3 Jart]

This enabled it to communicate without being associated with words - that is, the music spoke for itself:

In these days there is in some quarters a most irritating tendency to imagine that music to be great or even worthy must be allied to words of a moralising nature. . . . Music is a universal language: when it speaks, it needs no support and no censorship from the use of words; but in its turn, it can whisper to the mind the hidden meanings which the mere words to which it is set fail fully to convey. [1934-15 Jart]

The root of the nineteenth century devotion to oratorio lies in the fact that a certain type of religious thought considered all music as almost harmful unless it were set to the words of Holy Writ. . . . It is little wonder that certain unsuccessful operatic composers should see the possibilities of such an attitude to music. The music which had failed when wedded to an ordinary libretto might possibly succeed if words of a religious character were substituted. In making such a change composers were rarely disappointed in the measure of approval which rewarded their efforts. [1935-3 Jadd]

This reflective capacity was highly developed in music as a form of art:

I have often told audiences that the condition of music in a community reflects the spiritual and physical condition of that community very faithfully. If people have nothing to express through music, of course

music will lie dead in their midst. [1946-1 Jopi]

" . . . music expresses the life and thought of the society which gives it birth; it expresses the culture of a people; and this culture is the result of human life and work. The music of the people is a delicately balanced indicator of the condition of society," . . . [1950-4 Nadd]

"Music is a form of expression, almost automatic in the human race, that is a faithful reflection, as through a mirror, of the thoughts of a people, the social conditions of their time and their attitude to life," said Dr. Vernon Griffiths, . . . [1950-12 Nint]

Music could not be divorced from the ordinary daily life of the nation, Dr Griffiths said. It was essentially an expression of a country's basic national culture. [1953-3 Nadd]

Music was made to be listened to, not heard as a background noise [1933-6 Jart]. For Griffiths, the true spirit of music demanded that music be the focus, not its viability as a commercial money-spinner or the skill and reputation of the performers:

. . . if there is one convention above any other which seems to be utterly false, it is that of centring the main interest on the performer . . . instead of on the actual music which the performer intends to play or to sing. [1936-4 Jedi]

A gift from God and a means by which He could speak to mankind [1935-3 Jadd], music was to be kept free from degrading influences:

Individualism has little place in school music-making. There is no intention to train professional musicians. [1935-12 Jadd]

Individualism in music tends to professionalism (as inimical to the true spirit of music as it is to that of sport) . . . While there must be provision for the training of really inspired and proficient teachers, it is nevertheless important that music-makers generally should regard the art as entirely divorced from commercial considerations . . . [1936-3 Jart]

8.4 The arts, particularly music, are an expression of basic attitudes to life, both positive and negative, which mankind has an instinctive need to express in creative ways

For Griffiths, the surest way of determining the spirit of a community or society was to examine its creative output through art because he held that art is a form of emotional expression, a reflection of deeply-felt attitudes to life. More specifically, music was thought to act as a "barometer" of national feeling, reflecting the essential nature of the people [1936-3 Jart].

It expressed, with accuracy, the culture of a people:

And Music? Music is an expression of a culture. [1946-2 Jart]

Professor Griffiths . . . gave an introductory address on the organisation of music in rural districts, in industry, and in the schools. Such musical activity was the natural outcome of satisfactory vocation, he said, and came nearest to true culture. [1949-4 Nadd]

Though some thought music a thing that was so intangible it could have no vital meaning, Professor Griffiths said, it was in fact the expression of culture. [1950-11 Nadd]

Music was the art par excellence through which everyone could give expression to community culture. [1951-2 Nint]⁴

This was, in fact, one of its basic functions [1949-2 Nadd].

Regional variations in culture were identifiable through music, according to the specific music-making activities of different groups:

"Music is the expression of individual and community culture, and one can distinguish subtle differences in the four main cities of this Dominion. If Dunedin has a distinctiveness in culture, it is in part owed to the [King Edward] Technical College's musical life." [1948-1 Nint]

Reflecting both the positive and negative aspects of the environment in which it is produced or accepted, music was capable of giving a true picture of the conditions prevalent in that particular society:

"Music is a form of its expression, and significantly shows the health or otherwise of cultural life in the community. . . ." [1946-12 Nint]

"Music whether we want it to or not reflects social trends and the minds of the people as well as any mirror could reflect my audience," said Professor Griffiths. [1950-11 Nadd]

Music holds up a mirror to mankind. It reflects the good and the bad. [1958-3 Rscr]

"Inevitably, . . . the type of music adopted for a people's use reflects their way of life. Whether good or bad, music has the quality of a mirror reflecting the attitude of the people who adopt it." [1959-1 Nint]⁵

Positive aspects included beauty, and the degree of happiness, stability and general well-being existing in a community:

True art belonged as of right to the people, sprang from the people, and was practised by the people. It was a token of a country's maturity and happiness. [1949-1 Nadd/Nrev]

. . . there is a simple serenity about the folk-music of our Catholic past; and even in the music itself (apart from the verses) there is "precisely the same ordered beauty which we look for as the highest personal expression of the cultured composer". [1950-1 Jart]

The corrupt and harmful characteristics were equally expressed. For Griffiths, it was the popular music of his own day which embodied and communicated immoral attitudes most vividly:

Music is a mirror which reflects impartially the good and the bad; and, if we are disgusted to-day by much of

4 See also [1946-3 Nint], [1946-5 Cint], [1946-6 Jart], [1946-8 Jart], [1946-12 Nint], [1947-1 Nadd], [1947-4 Nart], [1949-5 Nadd], [1950-5 Nadd], [1950-7 Nadd], [1950-9 Nadd], [1953-3 Nadd], [1955-2 Nadd].

5 See also [1946-1 Jopi], [1946-7 Jart], [1949-2 Nadd], [1950-4 Nadd], [1950-5 Nadd], [1950-9 Nadd], [1950-12 Nint].

the popular music of the masses, it is because it reflects those things in our modern life which belong to the most degraded ideas of pagan thought. Has not this music of our day been described as "the world's wet mouth lamenting over life"? [1950-1 Jart]

Much significance was placed in the fact that the music preferred by the majority of the population had descended from the "sad" and "disillusioned" music of slavery. He was, of course, referring to jazz:

Children were allowed to wallow in something that could hardly be called culture at all. "Do you realise that most of that jazz music, especially the slow dances, is directly descended from the slave race of America, and that that accounts for the frustration, the sadness and the sickness with life in it?" [1947-1 Nadd]
He found the happy kind of well-scored jazz music attractive, but the sad and nostalgic type of blues music was very depressing. It was a disturbing sign of people's reaction to the problems of life, he said. [1959-1 Nint]

It was highly unsuitable for use in schools [1947-1 Nadd] or as part of community music-making activities:

"Go to a community sing in Christchurch, . . . Do you hear people singing songs which inevitably speak to you of the greatness of the past, of one sincere thought, simply and sincerely expressed, one universal idea which every human being can understand, and speaking of that idea in dignified language or the happy language of innocence? You know perfectly well you don't. . . . I am talking about that moaning, sad, disillusioned music, which we have accepted from the negroes of Africa. We may sum it up in one sentence, "It's not British." We don't sing that music or listen to it from choice. The publishers have to spend tens of thousands of dollars to force it upon our attention, whereas in the old days it came from the soul of the people." [1944-2 Nadd]

Jazz was useful in one respect however: it reflected with great accuracy the state of the society in which its origins lay:

One can listen over the air to the most sordid and depraved music from America, yet that music was good, he said. It reflected the culture of the people who produced it. [1950-9 Nadd]
The only sense in which sordid and depraved music may be described as good and not bad is that of its being efficient in a function; . . . All music, even the worst morally and technically, is efficient in the function of holding up a mirror to the society which produces and uses it. [1950-10 Nlet]

While jazz was singled out for its inherent negativity, folk music continued to be acknowledged for its intrinsic worth. It was described as having a "simple serenity" [1950-1 Jart] as well as an eternal appeal:

The music which had been used at the school had been mostly folk music in which there was a message of which people never tired. [1950-6 Nadd]

It was the music of the people, the British people no less, and this is where its real value lay:

" . . . The conditions which gave folk-music to a nation were those in which the majority of individuals had a real vocation for the work they were doing. Each believed in the community's need for his work, and each did that work, with mind and hand skilled for the task, to his own content and to the benefit of others as if himself. Such conditions had their natural expression in the people's folk-music, their songs of religion, of work, love, and play. [1950-7 Nadd]

. . . Dr. Griffiths said that a study of old folk songs was an illuminating one. They reflected the social conditions of the times because they sang of the work and activities of the people whether on land, on sea or as hunters or fighters. Those were the things the people were really interested in and their songs reflected a faith in themselves and in their vocation as well as the relationship of master and man. [1950-12 Nint]⁶

It was the music most easily understood by the masses because they identified with it [1954-1 Nadd]. For this reason, it was often used by composers in their own writing:

Folk songs had the same ordered beauty as works of great composers, many of whom, to express their nationality, soaked themselves in the folk songs of their country. [1949-2 Nadd]

From a musical point of view, folk songs were a community product and perfect little models of great compositions. Composers to-day, when they wanted to speak directly to the inner spirit, soaked themselves in folk songs, as happened in Russia at the end of the last century and was happening again, as Greig had done in Norway and as a man of the worth of Vaughan Williams was doing in Britain. [1950-12 Nint]⁷

Sincerity of expression, regarded by Griffiths as being one of the prime indicators of innate quality in music [1944-2 Nadd], was a characteristic trait of folk music, emanating as it did from the "soul of the people" [1950-1 Jart].⁸

The origins of this music lay in the social interactions of the work environment. Before the effects of industrialization were felt, people expressed their satisfaction in work in song:

Men sang before they played; sang at their work, in the fields, in the homes. No longer could be heard the folk songs which were traditional of all races. The coming of the industrial age had shattered that. [1944-5 Nadd]

. . . its [music's] simplest form is found in the folk music of communities living and working close to the land, as the mass of the people did before the coming of the Industrial Revolution. They sang of their work, for "the dignity of man exists in his vocation to labour. True joy is the reward of work." (Borne and Henry: "A Philosophy of Work.") "Primitive folk appear to have had always particular songs appropriate to specific kinds of labour" (Kidson and Neale: "English Folk Song and Dance"). [1946-6 Jart]

Music was a social thing, and had its origin in social life. In the pre-industrial era in England, people sang at their work, as the Hebrideans still sang when making cloth and the sailors sang shanties at sea. [1949-6 Nadd] A study of English folk song shows that the themes come from humanity's common experiences in living and working. This music has grown out of them; for culture is a growth and not a veneer. Above all, one may say that these songs are the songs of a working people with a sense of vocation. They are not the result of frustration and despair. They are not inspired by obsessions. [1958-3 Rscr]⁹

The songs produced under these circumstances were considered to be genuinely expressive of

6 See also [1949-2 Nadd], [1950-1 Jart].

7 See also [1946-6 Jart], [1950-1 Jart], [1950-4 Nadd], [1950-5 Nadd], [1950-11 Nadd], [1954-1 Nadd].

8 See also [1946-6 Jart].

9 See also [1945-2 Nadd], [1946-2 Jart], [1946-7 Jart], [1947-4 Nart], [1948-2 Nadd/Nrev], [1949-2 Nadd], [1949-5 Nadd], [1950-5 Nadd], [1950-7 Nadd], [1950-11 Nadd], [1951-3 Nadd].

community culture:

This music, our national songs, was therefore the expression of a community culture at a high and real level. [1948-2 Nadd/Nrev]

... folk and national music embodied the spirit of the races represented in a country, ... [1950-8 ?Nadd]¹⁰

and it was upon this base of general musical activity that music of greater complexity could thrive [1947-1 Nadd].

The advent of the industrial era effected a corresponding decrease in widespread music-making, according to Griffiths, because the lack of genuine job satisfaction, a symptom of the times, meant that the people had nothing to express in music:

Why did our modern life produce no active music-making by the mass of the people? he asked. They had the passive music while people worked, but not the active singing of the people about their work and as they worked. ... They might think they were free, much freer than the people who lived close to the land in the pre-industrial era, but were they not the slaves of our own civilisation? [1950-8 ?Nadd]

Art was no longer rooted in the contented life of the common man [1950-1 Jart]; this was reflected in his attraction to the music of the Negro slave:

And the culture of the masses as reflected in their music? Well, Dr. Percy Jones has this to say about that: "The last decade has witnessed the last stages of fusion of the European and Negroid influences. Not only do many of these songs condone or glorify what is morally wrong, but they express sentiments which are contrary to the moral code as we understand it. One of the strangest manifestations of our peculiar civilisation is that so many can get enjoyment from singing the pessimistic drivel of some jilted half-wit. It is one of the clearest proofs of the inadequacy of a materialistic philosophy of life." [1950-1 Jart] The early home of much popular music was the slave traffic in America and it had become more and more degenerate and commercialised. That was the sort of music we were hearing hour by hour through the wireless and it was accepted by most people. [1951-3 Nadd]

However, man had a basic need to express his creativity, a need which still existed as evidenced by the revival of music in industrial England where brass bands and choral societies had been formed and music festivals instituted:

... the masses of the people had looked to music as a means of escape from the unnatural conditions in which they had been forced to live. The great community musical movements of to-day arose in the huge industrial centres. This was certainly true of the great English Choral Societies and of the English brass band movement. [1944-4 Nadd]

"To-day, in the great industrial areas especially, the people find musical expression through the great Brass Band and Pipe Band movements, the Choral Societies and Orchestras, the Music Festivals of various kinds, and in many other forms of music making; ... [1946-5 Cint]

That the uprooting of the old social order could not diminish man's inherent need for expression through music is demonstrated by the fact that - especially in the areas of dense industrial population - bands of various kinds, choral societies, music festivals, community singing and similar activities have won

¹⁰ See also [1950-7 Nadd], [1950-12 Nint].

popularity. [1946-7 Jart]¹¹

It was in this type of amateur, localised music-making that the musical culture of a nation is founded, according to Griffiths:

From what has been written so far it must be apparent to most readers that the cradle of true musical culture for New Zealand is the community, small or large, be it in home, school, rural district, town or city. There cannot be a national culture in music until the music of the masses is ubiquitous and vigorously active.

[1946-9 Jart]

"No real musical culture can grow in a country unless and until the masses of the people make music a form of natural self expression. People must know music as vital thing in their lives. . . ." [1950-5 Nadd]¹²

The uniformity of cultural development was dependent upon decentralisation:

"There are those who believe that music is an esoteric art for the privileged and initiated few who may be expected to live withdrawn from the multitude. Others hold that the very foundation of any true musical culture is the music-making of the people in areas rural as well as urban and that capital cities at least should foster sedulously the development of sound musical training and active musical life in their provinces, helping to plain[sic] and provide for conservatorium training within their own areas for their own professional civic orchestras, and for the full encouragement of amateur music-making. New Zealand's geographical, social and cultural conditions suggest strongly that the ideas of this second group should be implemented.

[1960-1 Nrep]

and in this respect, the school and the work place were extremely important:

. . . the people's culture must grow from the roots of their own religion, life and work; it must spring up from below; it cannot be imposed from above. [1946-9 Jart]

Decentralisation was cited as a condition vital to the full realisation of the beneficial effects of music. Active participation by the masses and the use of appropriate music were also advocated:

First, there must be no centralisation of control, no bureaucracy; for "integration is best shown in the natural co-operation and social cohesion between independent communities in which each person is a responsible unit; and is always a matter of growth rather than of design." (Finlayson). Second, the mass of men, women and children should be encouraged to become performers rather than listeners (but, be it noted, performers who can also listen); and third, the music they perform and hear should be the expression of something worth expressing. [1946-8 Jart]

Because it can be practised on a large scale, music was held to be the most suitable and accessible artistic means of expressing the culture of a community and maintaining or preserving it for future generations:

The simplest way of passing on a culture is through music, . . . [1945-1 Nadd]

Music was the art which best represented culture in the community, in the sense that it was the easiest to understand, . . . [1946-12 Nint]

The arts provide the technique for the expression of culture; and, of them, music can be used most conveniently for that purpose by the majority. [1951-1 Nart]

¹¹ See also [1943-1 Jart], [1944-5 Nadd], [1946-2 Jart], [1948-2 Nadd/Nrev].

¹² See also [1950-4 Nadd], [1953-2 Nint].

and although it was important that the State relinquish any controlling function in the matter of the development of musical culture, its support was seen to be of benefit:

" . . . Culture in its musical expression can never be regimented by the State, but it can be greatly helped by sympathetic and generous support." [1946-12 Nint]

In the case of New Zealand, it was suggested that the Government take an "intelligent and paternal interest in fostering the musical culture of the people" by granting a portion of the funds assigned to the Broadcasting Service to civic authorities for the purpose of assisting the establishment of regional orchestras [1946-9 Jart].

On the basis of his observations while touring in Britain (1952-1953), Griffiths extolled his native country for the soundness and health of her national musical culture, Wales receiving particular mention [1953-2 Nint]. An upsurge in musical appreciation was seen to have taken place since the Depression years [1953-1 Nint], and as the public became more musically-minded, its general attitude to the arts was positive:

Culture first, with the cost a very definite second, is the interpretation Dr T. Vernon Griffiths puts on the average Briton's attitude to music. [1953-3 Nadd]

Provision was made in local body rates at "Home" for the fostering of the arts, particularly the maintenance of civic orchestras:

In Yorkshire, Leeds paid a deficit of £30,000 in one year for fifty concerts. Twelve county boroughs paid £400 for each appearance of the orchestra. "These people cheerfully say that no professional orchestra can ever pay for itself," Dr Griffiths said. "The standard is so high, they consider, that money cannot buy it." In Scotland more than sixty cities paid £20,000 towards the cost of the Scottish National Orchestra. A heartening feature there was the number of contributions from small places which had no hope of a visit from the orchestra. [1953-3 Nadd]

Mindful of the need for continued development in the future, British authorities placed high priority on the training of music leaders:

The Ministry of Education in Britain considers this last aspect of conservatorium training [the training of those "who are to become directors of music and class teachers in schools, adult education, community centres, youth clubs, and similar spheres of work"] so important that, in all the chief non-university music schools, it has encouraged the establishment of special courses leading to diplomas approved by the Ministry for Burnham Scale status. [1957-1 Nart]

With centuries of experience behind them, the authorities in Britain knew that trained leadership was a first essential. Consequently, expert professional musicians were placed in key positions, in the Ministry of Education, in the Counties as Music Organisers, in the post-primary schools as music directors. Of course,

much of this had been going on before the war; but now the tempo of development seemed to be quickened. [1958-4 Rscr]

Music had the power to rebuild the spirit of the people, and this was particularly necessary in the post-war years:

Humanly speaking, it was the spirit of Britain that won through in that last war; and it was above all things necessary that the spirit of Britain should be nourished back to a new and increased vigour through a great development of cultural activity including that of music-making. [1958-4 Rscr]

8.5 Culture is the product of life and work

Central to Vernon Griffiths' philosophy regarding the place and function of music in the community was his understanding of the concept of "culture". For him, culture was not distinct from everyday life; rather, it was in everyday life that cultural roots are firmly implanted. Borrowing definitions from various sources, he emphasized the fundamental nature of cultural origins:

"A culture, reduced to its simplest terms, is simply the way of life of a particular people adapted to a special environment; it is the result of an intimate communion between man and the region in which and from which he lives." (Christopher Dawson). "Culture cannot be founded except upon the most honest and simple of bases. Culture is growth - not a veneer. And what it grows from is the soil and the honest cultivation of the soil." (Roderick Finlayson: "Our Life in This Land.") [1946-6 Jart]
Culture was "the way of life of a particular people adapted to a special environment." Nelson and the province could and did have its own culture because the people here lived their own particular way of life in a special environment. [1951-3 Nadd]¹³

The product of labour and not leisure, it involved daily co-existence in a shared environment:

Men living and working together in a community produce a culture; for, as Eric Gill writes, "Human culture is the natural product of humen[sic] living; human living is naturally and chiefly a matter of human working." [1946-2 Jart]
Some people thought culture was the product of leisure, education, or money, but it has none of these. Culture was the product of life and work. [1950-11 Nadd]
Work and culture are closely related. A director of the Boston Museum of Fine Arts deplored a situation in which, as he wrote, "we have gone so far as to divorce work from culture and to think of culture as something to be acquired in hours of leisure; but there can be only a hothouse and unreal culture where work itself is not its means." [1958-3 Rscr]¹⁴

Culture was active and dynamic, not passive and stagnant [1950-7 Nadd] and it had its origins in

13 See also [1945-1 Nadd], [1945-2 Nadd], [1946-5 Cint], [1950-1 Jart].

14 See also [1946-12 Nint], [1947-1 Nadd], [1947-4 Nart], [1949-2 Nadd], [1950-1 Jart], [1950-5 Nadd], [1950-6 Nadd], [1950-7 Nadd], [1951-1 Nart], [1951-3 Nadd], [1957-3 Jart].

human creativity:

Culture is a way of life. It arises from the creative faculty of man expressing itself through material conditions. [1946-7 Jart]

Culture is never a mere passive result of material forces; the human factor is always active and creative." [1950-1 Jart]

Certain conditions necessary to real culture and its musical expression were highlighted by Griffiths. Firstly, individual freedom was essential:

In primitive societies there is a full human responsibility in the workman. The artist is simply the responsible workman, and the arts practised are those necessary to the business of living. Gill finds that primitive societies are naturally cultured societies because, where the common workman is a responsible workman acting according to his own deliberation and choice, he naturally makes all things according to his own needs. This implies vocation in the worker; . . . [1950-1 Jart]

" . . . The free man does what he likes in his working time and in his spare time what is required of him. The slave does what he is obliged to do in his working time and what he likes to do only when he is not at work." (Eric Gill.) [1946-6 Jart]¹⁵

Secondly, the individual's right to own property needed to be recognised [1950-1 Jart] as did the viability of man's creative ability:

"We want recognition of and scope for the creative faculty in man." [1951-3 Nadd]¹⁶

That culture be decentralised and have its basis in ordinary life was the third condition:

. . . culture must be allowed to grow up from below; for only a spurious, superficial culture - a veneer - can be imposed from above. [1946-6 Jart]

. . . there must be no centralisation of control, no bureaucracy; for "integration is best shown in the natural co-operation and social cohesion between independent communities in which each person is a responsible unit; . . . " (Finlayson). [1946-8 Jart]

Griffiths' references in his writings and addresses to this matter of culture were numerous and thorough for he believed that a proper understanding of the concept is an essential prerequisite for the future growth of contemporary culture [1958-3 Rscr]. The identification of several intrinsic properties or traits of culture served to further elucidate his thoughts, as follows:

* culture, including music, has its basis in religion because it is a part of God's creation:

The very existence of culture and of music depends upon the reason for our own creation; and St. Augustine has stated that reason clearly: "Thou hast made us for Thyself, O Lord, and our hearts can find no rest until they rest in Thee." [1946-2 Jart]

¹⁵ See also [1949-2 Nadd], [1951-3 Nadd].

¹⁶ See also [1949-2 Nadd], [1950-1 Jart].

It is enhanced and invigorated by spiritual ideals as daily life and work are influenced by one's conception of, and relationship to, God:

Of paramount importance there still remains the injunction "Seek ye therefore first the kingdom of God, and His justice, and all these things shall be added unto you." [1946-7 Jart]

Conversely, the absence of any spiritual belief may bring about the breakdown of true culture:

It has been well said that every culture must love the inspiration of a religion. And it may well be that the decline in natural music making is the result of the lack of any religious faith. [1950-5 Nadd]
 . . . every living culture must be inspired by a religion which exercises in it a function analogous to that exercised by the soul in the living body. Without a religion a culture perishes and disintegrates like the human body when the soul has departed. [1950-1 Jart]¹⁷

According to Griffiths, culture was seen at its best in the Middle Ages, a time when civilisation was firmly rooted in religion. [1950-1 Jart]

* culture is a comprehensive concept, embodying both physical and intellectual dimensions:

. . . the basic culture of a chiefly physical activity is *not separate from that of the mind*. The two are complementary; . . . [1950-1 Jart]
 . . . for man, who uses *brain and hand* in a satisfying active life during working hours, will turn in his leisure to an occupation no less active for the fact that it is different from that which forms his daily work. [1951-1 Nart]¹⁸

* the culture of any community is peculiar to that community and is made up of many factors.¹⁹

* although culture is collective, the product of a group of people living together, it can only be judged by the individual contribution of each member of that group. The responsibility for the cultural progress of a society or country is shared by all. [1949-1 Nadd/Nrev]

* the roots of any true culture lie in the type of simple existence exemplified in rural life or manual labour:

"Christchurch does not know what culture is. Nor does any city. The people who fundamentally, by right, training and heredity know what culture is are the people who are ploughing the land and working with brain and hand in the workshops." [1949-5 Nadd]
 [Basic culture] is mainly the product of work done under the urge of vocation: work which is necessary also to the primary requirements of human existence. [1950-1 Jart]

As people move closer to the land and back to the basic activities involved in essential survival, they become less self-conscious in their modes of expression [1949-4 Nadd]. On the other

¹⁷ See also [1950-4 Nadd].

¹⁸ Italics not in source.

¹⁹ Owen Jensen interviews Vernon Griffiths, tape, 16 September 1968, Radio New Zealand.

hand, population movement to urban areas militates against the maintenance of a strong cultural base:

In agricultural communities and in country towns culture was to be found because the people lived close to the earth and as cities grew culture deteriorated. To encourage a return of this culture they must return to the land. [1949-2 Nadd]

The satisfaction of living and working together binds people into communities and so helps to lay a necessary foundation for community culture; but with the disintegration of such groups, as happens, for instance in considerable migrations from rural areas and small towns and cities community life is impoverished and culture declines. Dawson specifically names such migrations as the first cause of decay of a national culture, the last being the cities' loss of all economic and vital contact with the regions in which they are placed. [1951-1 Nart]

The differences between culture and education were carefully highlighted in order that education was put into its proper perspective. Unlike culture, it was not considered to be a vital ingredient in a satisfying and happy life:

Here I must make the point that culture and education (as the latter term is understood in New Zealand) do not mean the same thing. As Cecil Sharp wrote, "That the illiterate may nevertheless reach a high level of culture will surprise those only who imagine that education and cultivation are convertible terms." Alexis Carrel expresses the same idea when explaining that one may live in what he calls an unintelligent social environment and yet acquire a high culture; for the education of the intelligence is relatively easy, but the formation of the moral, aesthetic and religious activities is very difficult. These things are learned only when present in our surroundings and part of our daily life.

It would be interesting to debate the relative and related values of culture and of education as it is understood here; but I must content myself by saying only that culture came before education and is still of major importance to the welfare and happiness of mankind. [1958-4 Rscr]

In terms of contemporary culture, Griffiths found much to criticise. The materialistic attitude of the times dismayed him [1950-5 Nadd] as did other negative factors:

Dr Griffiths said that in a world which appeared to be dominated by doubt, fear and suspicion all round, it was heartening to see that in such groups [students of the Wanganui vacation music school] there was the faith to realise that it was not necessary to go on living in a purely material condition. [1950-6 Nadd]

Working to erode cultural foundations, these factors were causing a great deal of harm:

Dr. Griffiths said that humanity was on the rack to-day because the foundations of true culture had been undermined. [1945-1 Nadd]

How could such trends be countered? Griffiths believed that the problem could only be effectively dealt with at the local (rather than the national) level. Responsibility for the development of culture was ultimately seen to lie with civic authorities in partnership with various organisations and in this respect, Christchurch was cited as a worthy example:

Dr. Griffiths attached the greatest importance to the development of culture in different communities, and he believed that the fostering of it should be the work of the civic authorities in co-operation with local organisations. This individual development had lately been successfully demonstrated at the second festival of the Canterbury Musical Festival Committee, on which members of the Christchurch City Council held executive positions. It was a very representative organisation, receiving the support of the business community. [1946-12 Nint]

To do all this [develop the country's musical culture], the first essential was leadership, he said. In Christchurch it had been found that the Civic Music Council gave that leadership. Nelson now had such a council whose aim was to encourage participation of the community in all forms of music-making and to promote combined music festivals. The Christchurch City Council had given generous grants to the music council and he was sure the Nelson City Council would do the same. [1951-3 Nadd]

8.6 The spiritual dimension of music

While the relationship between music and man was of great significance to Vernon Griffiths, the relationship between music and religion was, for him, equally absorbing. As stated above, he believed that music is a medium of communication from God to man, and along with health, recreation and the other arts, is to be considered a gift from God:

Health of mind and body, music, pictures, architecture, books, dancing, the drama, and games - are they not all given to us by God? They require no sanctification from any other source. [1931-1 Nadd]²⁰

In fact, it could be said that Griffiths held the view that music cannot, and should not, in any true appraisal, be separated from the spiritual dimension of religious belief:

Music in its highest sense is a spiritual thing, and as such it can have little appeal for gross material minds. [1932-7 Jedi]

Indeed, he stated that the type of spiritual insight possessed by one who believes in God is, in effect, necessary in order to instill a greater depth of meaning in the Arts:

... music is not a religion, and it is not a substitute for religion. ... Music can become a vehicle for the expression of man's highest aspirations, it can do much to lift men's minds away from earthly things, but there will always be the ultimate vision which is necessary to infuse all art with significance and true meaning. [1932-4 Jadd]

For him, the highest aim of music was to enhance the worship of God:

"... whether our music-making be but the simple singing of the old folk-songs or the hearing of a symphony, we shall be doing something worth while. We may even come to see once more that all the arts

²⁰ See also [1935-3 Jadd].

are worthy, at their best, to be brought to use in the worship of God in His Church, to the enrichment of worship, and to the good of our souls." [1931-1 Nadd]²¹

Indeed, the power of music to influence worship, either positively or negatively, was not to be underestimated. The effect of group singing of hymns and anthems was noted:

But the debt of the clergy to him [Martin Shaw] was even greater still, for the gain to the cause of religion from hearty congregational singing could be likened to the power of religious revival itself. [1927-7 Nadd]

while the selection of inappropriate music for organ recitals was thought to desecrate the church:

Wagner's "Parsifal," for instance, full of certain religiosity, was the last thing that should be played in a church, but in contrast, Bach's architectural harmonies and the harmonies of contemporary composers were well fitted. [1927-16 Nadd]

Aware as he was of the important role of music in the church, Griffiths decried what he considered to be the poor quality of much contemporary church music, a result of the absence of proper worship practices [1927-16 Nadd]. He censured the insincerity of many musical performances of so-called "religious" music which strive for effect rather than genuine worship:

"The wearing of correct evening dress by those taking part, whether as performers or as listeners, can hardly be regarded as completely successful in creating the right atmosphere, and these occasions savour too much of an attempt to get through a religious devotion and a musical performance at one fell swoop and with as little inconvenience to all concerned, to leave any beneficial effect behind. . . ." [1931-1 Nadd]

He called for the return of standards in church music. In a review of *Quires and Places where they sing* by Dr. S. H. Nicholson, he cited a checklist of six questions compiled by the author to be used in assessing the difference between "good" and "bad" music. These questions deal with the matters of the musical interpretation of the text, the quality of the melodic contour, the suitability of the underlying harmonic progressions and the appropriateness of the melodic rhythm [1933-2 Jbrv]. It seems that music which accurately reflects the emotional content of the words and is musically interesting without being too innovative was desired above all else.

Griffiths reinforced other ideas put forward by Nicholson regarding the roles of the choirmaster and organist:

²¹ In view of this high spiritual calling, Griffiths believed that there was no room for any influences or attitudes which would have a maligning effect on the purity of music such as competitiveness, professionalism and commercial exploitation: "It is . . . a noble thing and should be kept free from degrading influences. The competitive spirit should not be allowed to use it for its own ends. It should not be a means for self aggrandisement; and even when it becomes a means of livelihood it loses something of its beauty." [1933-3 Jart] This statement had implications for the whole music teaching profession, a profession, moreover, of which he himself was a part.

... the difficulties which confront the choirmaster with regard to organisation and discipline are faithfully dealt with. In all things the author counsels tact, patience, and an effort to understand human nature. Let the choirmaster lead instead of trying to drive. ... Writing of the organist, Dr. Nicholson stresses the fact that his main duty is to provide suitable accompaniments rather than to concentrate on his voluntaries and recitals. In his accompaniments he must try to reflect the spirit of what is being sung, but he must avoid any elaborate attempt at "word-painting." [1933-2 Jbrv]

Other ideas for improvement included the provision of practice facilities for choirs, the leading of hymns by the lower voices rather than the sopranos, the studying of voice production and church music by ordination candidates, and the use of choir boys in the service [1927-16 Nadd].

As far as music in New Zealand churches was concerned, Griffiths was well aware of the lack of support for musicians from church hierarchy, a hierarchy which was generally oblivious to the importance of music in church life:

Fairly lengthy experience has almost succeeded in convincing us that the musician who desires to keep an untroubled faith should at all costs avoid contact with Church musical life. [1937-3 Jart]

He cited the case of Dr. Bradshaw, whose resignation from his long-standing position as organist and choirmaster at Christchurch Cathedral was seen as being the direct result of the dictatorial style of leadership exercised by the church's authorities. In this, Griffiths compared Bradshaw's predicament to that faced by J. S. Bach and Mozart:

So it all just shows that the spirit which animated the authorities of Leipzig when they failed to realise the greatness of their famous Cantor still persists; and those of us who have listened to Dr. Bradshaw's fine playing of Bach will note with interest that the official attitude to the Church musician has (in most cases) altered little - it[sic] at all - since those far-off days of the Eighteenth Century - a century which saw the great J. S. Bach treated with contumely by parochial officialdom, and Wolfgang Amadeus Mozart ordered to heel. [1937-3 Jart]

The standard of music in New Zealand's Catholic churches was also of concern to Griffiths. In his opinion, it did not truly reflect the mind of the Church.²²

8.7 Music is a potential force for good in society

Underlying Griffiths' thinking on the place of music in society and his strong advocacy of its

²² Interview with John Ritchie, tape, [1960s], Radio New Zealand.

return to community life was the firm belief that music has the power to exert a positive and uplifting influence.

On a personal level, it had the potential to educate and cultivate:

Gladstone once said that music was one of the greatest forces for arousing, training and governing the mind and spirit of man, . . . [1950-12 Nint]²³

More importantly, however, music also worked on a much wider scale, influencing relationships between individuals and affecting the essential spirit of a society. A socialising agent, it promoted harmony and fellowship:

Music is the language of friendship and co-operation. So much of the greatest is written for groups of people [sic] combining for beauty of expression in sound - in choirs, orchestras, bands, chamber-music groups, and so on. [1946-2 Jart]

The community would be welded closer together through the mutual understanding which the pursuit of music brought. [1947-1 Nadd]²⁴

As its presence touched and invigorated daily life, culture itself was renewed and restored:

Music also had a regenerative power, and by performing it themselves, people could have an effect on their own lives and on the life of the community. [1948-2 Nadd/Nrev]

The introduction of music making had a definitely regenerative effect on the life of the community and was of great social significance, per medium of choirs and orchestras, for instance. The greatest friendships were often made in music groups. [1949-2 Nadd]

" . . . Music cannot take the place of religion, but it has definitely a regenerative power." [1950-5 Nadd]²⁵

This was dependent, of course, on the type and quality of the music practised and heard. Sincere expression of thought and feeling was essential, as was a receptive mind on the part of the hearer:

Music is not only an expression of culture; it has also the power to assist in its regeneration. A simile will make this point clearer. An inspired example of music - it matters not whether it be as simple as a folk song or as complex as a symphony - is performed in a recording studio. Subsequently, the purchaser of one of the records may leave it unused for a considerable time; but, when it is played at last, it will reproduce that music, and - what is more important still - the music's inspiration will be set free to work on the minds of those who listen. In much the same way, full study and use of the fine music (simple or complex) which is our heritage from the past will make our minds more receptive to the ideals which that music expresses; and those recaptured ideals will have their influence on present-day life and action. [1946-8 Jart]

If community music-making groups were given music which had a message from a better age, that music would gradually exert the influence of the spirit of that age. [1950-4 Nadd]²⁶

Conversely, music also had a destructive capacity, for while works of the desired standard were

²³ See also [1954-1 Nadd], [1954-2 Nadd].

²⁴ See also [1950-4 Nadd], [1950-5 Nadd].

²⁵ See also [1950-8 ?Nadd], [1950-12 Nint], [1951-1 Nart].

²⁶ See also [1950-11 Nadd].

thought to exert a positive influence on the hearer, music of an objectionable nature had a negative impact:

"When the mirror reflects that a particular type of music is good it serves as a rejuvenative force just as bad music will be degenerative," . . . [1950-12 Nint]

In this case, "bad music" no doubt included jazz, bearing in mind Griffiths' opinion of this genre as outlined above.

All in all, music was believed to be vital to the well-being of society as a whole:

Herbert Spencer described music as "the fine art which more than any other, ministers to human welfare." Those who, with initiative and perseverance, engage in music-making in the manner we have briefly described will soon discover in it a power for good surprising in its achievements. [1946-8 Jart]
When the arts once again became an integral part of the community's life, Dr. Griffiths continued, a happy and contented society would be the result. [1949-1 Nadd/Nrev]

It fitted into the lives of people everywhere and at all times, including periods of great hardship and suffering where it had the potential to exercise a restorative influence.²⁷ Indeed, Griffiths was of the opinion that the vigour, creativity and joy it engendered would bring about a return to the practice of self-expression through singing [1946-7 Jart].

It was essential, however, that this music have its roots in the people's own culture for only then would a direct link between the experiences of daily life and their expression through music be maintained:

Bureaucracies - benevolent bureaucracies, if you will - have tried in the past to impose on the people an exotic culture as a substitute for one which has (or which might have) developed naturally in the community. They have failed to realise that the national welfare requires first not an exotic culture but a wise, sympathetic and generous fostering of the people's own culture. [1946-9 Jart]

8.8 Music is for all

That he placed such enormous responsibility on music to bring about changes in people's lives and ultimately, the world itself, is better understood in light of his perception of the relationship

²⁷ "Looking back" interview with Helen Holmes, tape, 14 November 1980, Radio New Zealand.

between man and music. For him, music belongs to all people and is a part of everyone's inheritance:

It was of the utmost importance to remember that music was not just an art for the few. [1928-3 Nadd]
They [the world] had come to think that music was the language of the few, whereas really it was the language of them all. [1931-1 Nadd]

As seen, music was considered to be an intrinsic part of life, inseparable from the daily realities of life and living:

Music is a part of Life itself - no more than just a part, but no less. [1933-1 Jedi]
... the present system [of class teaching] enables the teacher to co-ordinate the study of music with that of such subjects as history, literature and geography, and so to show how music is one of the constituent parts of life as a whole. [1931-7 Jart]

The ideal situation envisaged by Griffiths involved everyone taking part in music-making activities, whatever the level of their ability:

We were reminded of Cambridge days when *everyone* (no matter what his status in the musical world might be) entered wholeheartedly into the music-making in any capacity which offered - just for the love of music and for good fellowship's sake. [1932-8 Jrev]

The practice of listening was a valuable means of furthering one's awareness and appreciation of music but in isolation, it was not enough:

... listening in itself supplies but a fraction of man's need. [1942-1 B: xii]

The key to truly making music one's own lay in active participation:

The importance of active participation cannot be too strongly stressed. As E. T. Clarke says in *Music in Everyday Life*: "There is one sure means to the fullest joy of music-participation. Great happiness may come to those who only listen, but, to people who can also perform, a new and greater world is revealed. Through activity in music, through first-hand experience, comes a deeper penetration in listening. . . ."
[1942-1 B: 1-2]

Preferable to passive observation, this involvement was considered to be a natural desire in all humans:

... if there is one thing we do know about ourselves it is that we have the creative urge - the urge to make and to perform. [1934-9 Jart]

For there is in mankind a natural urge against mere passivity. In healthy school communities boys are encouraged to play games rather than to watch them. It is of minor importance that they should play well; the really important thing is that they should actually play. [1935-12 Jadd]

There was in everybody an instinct to do things for himself, and it was upon that instinct, Dr Griffiths insisted, that the teachers of to-day had to build. It was far better to play the game than to look on while

others played. [1938-1 Nadd]²⁸

It was upon such activity that the progress of the nation's musical culture was seen to rest [1935-3 Jadd], for it is in the music-making of amateurs that culture is rooted, according to Griffiths:

... the basis of our musical life is not what is imposed on us from above but what grows up steadily from below in the ordinary music-making of ordinary, every-day people. [1934-9 Jart]

The results of these efforts in musical terms was not important; the fact of having taken part was enough on its own.

The benefits of amateur music-making, in homes, schools and the community, were outlined. It was thought to engender a genuine sense of pleasure in the participants, more so than attending the cinema [1936-17 Jart] or listening to the radio or gramophone:

And which is better: that New Zealanders should exist in a world of meaningless sound - sound emitted from soul-less machines - or that every New Zealand boy and girl should have the opportunity to learn how to play and sing and how to find the real and lasting happiness which comes from making music with and amongst one's friends? [1937-2 Jedi]²⁹

The making of one's own music was seen as a preliminary step to the true appreciation of the "classics" in musical literature:

... while the many are still so fascinated by the broadcasting machine that they even plan to instruct youth through it, the enlightened few are preaching with ever-increasing conviction the age-old truth that men (meaning the quite ordinary men) must create their own music, must sing it, and must learn to play it on instruments - it matters not how crudely - before they can be expected to listen to the utterances of the world's master-musicians. *This statement is historically true.* [1937-2 Jedi]

It also had the power to contribute to one's understanding of life itself, music being described as "a natural, impulsive expression of living realities." [1942-1 B: xii]

It was believed that amateur music-making could play a major part in countering some of the problems of the day, problems with which Griffiths was concerned. For instance, he viewed with regret the effect of industrialisation on the musicality of the average worker. With the division of labour, it was difficult to attain any degree of job satisfaction and happiness, and people were not

²⁸ See also [1933-12 Jedi], [1933-14 Nadd].

²⁹ As in [?-1 Uadd]. See also [1935-11 Jedi].

experiencing a need to express themselves in music. However, by taking part in practical musical activities, it was possible to know something of the enjoyment and fulfilment gained in creative work:

In asking what could be done to help the return of music to the people Dr Griffiths considered that people should be equipped to take part in actual music-making and that we should try to regain the old satisfaction and happiness in creative work. If these conditions were fulfilled we might recapture the spirit of those former days when music was a vital factor in the every-day life of the people. [1942-2 Nadd]

In the home, music was seen as one means of lessening the attractions of broadcasting, the gramophone and the cinema, three developments that were singled out by Griffiths for their presumed negative impact on society, particularly its younger members:³⁰

The cinema, the gramophone, and the wireless may have done much to make a large number of persons better listeners, and to spread a wider knowledge of composers and their works, and we know that we are on debatable ground when we say that (in spite of this) all three have contributed largely to the decrease in the numbers of those actually studying music as performers - yet nevertheless that is our opinion. [1932-6 Jedi] One reason for the almost overwhelming onslaught of mechanical music is that parents and educational authorities have not fully realised how much music suffers by the loss of the personal element; and those who deplore the prevalence of exceedingly low standards in contemporary popular music have not as yet organised to place before the youth of the country something more attractive and very much more wholesome. [1934-12 Jart]

It is not just a pious platitude to say that to foster the spirit of family music-making is to safeguard the children's interest in their home; it is a simple fact that, in homes where the children and their friends can get together as a small orchestra or for trios and quartets, the cinema and the wireless-set have only an occasional attraction and never an absorbing one. [1936-16 Jedi]

The increasing presence of radio in daily life was viewed with suspicion and its usefulness as a force in education was rejected:

To-day, mechanised music . . . has taken the place of the music formerly provided by slaves. They were the music-makers; the masters were merely the listeners. Now, the machine makes the music, while the whole world is speedily becoming a vast audience. [1935-12 Jadd]

Having been an interested witness of the rapid development of broadcasting during the last fifteen years, I can say with truth that I have never connected its activities with the word "Education" in any sense other than that in which "Tit-bits" might be described as educative. I believe that, even in the sphere of music, future historians will see that it did more harm than good. [1937-4 Jart]

He summarised the drawbacks of broadcasting as follows:³¹

1. It encourages people to *hear* rather than to *listen*. Music becomes a background noise.
2. It stifles the growth of local musical societies.
3. It increases professionalism in music.

³⁰ Some benefits were admitted by Griffiths in earlier years but only grudgingly - see [1932-6 Jedi].

³¹ See [1935-5 Jedi], [1937-4 Jart].

4. It creates false impressions by giving authority to people of no musical standing.
5. In technical terms, the standard of broadcasting is often very poor.
6. The programmes themselves may be of a disappointing quality.

A call was made to parents and teachers as well as doctors to modify children's radio listening habits because of the physical and mental damage which it was feared was occurring:

If enquiry were made, it would be found that all but a small minority of our schoolboys and girls have to do their home lessons while the home wireless sets are working. Now this is a most serious state of affairs. Surely alienists^[32] and nerve-specialists must have something to say about its evil effects; and priests, ministers and teachers must deplore not only the degrading influence of so much of what is broadcasted but also the spirit of restlessness and lack of concentration which is noticeable as a result of these conditions. [1937-1 Jedi]

Griffiths' overall opinion of broadcasting is effectively summed up in this statement:

The supremacy of the wireless-set in any home is perhaps the surest sign of a complete lack of intelligent direction and of that true culture which is a real home's richest human possession. [1937-1 Jedi]

Schools were a particularly valuable place for education in music because here, children from all backgrounds had the same opportunities:

One of the difficulties sometimes encountered by an organiser of music in schools is non-existent in Christchurch: everyone locally connected with education is anxious that the gift of song, music, and dance should be given to the children, and given generously. [1927-13 Nart]

"These classes [of the Training College music scheme] have reached hundreds of children who might never have had the opportunity to study music. . . . They [private music teachers] cannot understand that I am prepared to undertake the labour involved in the creation and direction of all this work solely from the desire to benefit the children of Christchurch, . . . " [1931-6 Nrep]

At the time of Griffiths' arrival in New Zealand, the place and importance of music in the school curriculum was largely unestablished. An editorial in *The Sun* in February 1927 states:

. . . Mr Griffiths will find that what he has to overcome is not active hostility to music as an essential part of education, but lingering scepticism, misunderstanding, and devotion to false gods. [1927-3 Nedi]

In order to convince the public at large of the need for an education in music, he took every opportunity given to him to boost its status and profile, emphasizing its unique and positive qualities, as seen above.

32 Alienist: now obsolete, a person who practises alienism, or the study and treatment of mental illnesses (*Collins dictionary of the English language*, 2nd ed. London and Glasgow, Collins, 1986: 37).

The benefits of studying music at school were championed, benefits that, in effect, had little or nothing to do with music itself. One of these concerned the social aspect of music-making, namely that music provides a valuable opportunity for social intercourse whereby a spirit of co-operation and brotherhood among a group of individuals may be built up:

. . . "I would like to get the boys and the girls interested in music in the team spirit, and not from any individualistic tendencies." [1927-1 Nint]

While at St. Edmund's Mr Griffiths was given a free hand to work out his theories on musical education, and he considers that one of the most important aspects is the fostering of the team spirit . . . the teaching of music to children in bodies, and making them realise that it is more pleasurable to work together than as soloists. That was the style adopted in the Elizabethan era. [1927-5 Nint]

The true function of music is . . . above all, to provide a means for corporate enjoyment by enabling the members of a group to combine in the production of something which gives pleasure to all. [1927-12 Jart]³³

Bearing the nature of such thinking in mind, it is easy to see why Griffiths was firmly opposed to the situation where the individual musician is exalted over the music itself. Of modern methods of concert organisation he states:

It was always presumed that the audience was more interested in the man than in the music. In other words, concerts tended to become merely a means of glorifying the individual; there was a false orientation of the mind, a re-statement of the idea of an exclusive musical caste. Probably in no other art was there so much of this glorification of the individual. [1931-1 Nadd]

On the subject of the musical training of children, he pointed out that his aim was not the creation of technically excellent performers:

"We don't want a world of professional musicians, we want a world where everyone loves and takes an interest in music. . . ." [1927-9 Nadd]³⁴

As music is linked to other subjects, it was suggested that its study will encourage learning in these other areas:

Appreciation could also be stimulated by interesting children in the lives of the composers and by gradually showing them that music dove-tailed into other subjects, that it was intimately connected with literature, with history and geography and that through it knowledge and understanding of other nations and other peoples could be gained. [1930-2 Nadd]

For the individual, music was believed to have a purifying influence, shaping the character and encouraging the mind to esteem that which is noble and true:

Music has its share in the work of "the awakening of the soul." That is why it is being given its rightful

³³ See also [1927-4 Nint], [1927-6 Nrep], [1927-10 Nint], [1931-4 Nadd].

³⁴ See also [1929-1 Nadd].

place in the curriculum of schools and colleges in many parts of the world. . . . There is still the opposition which expresses itself in the old familiar terms . . . but such opposition is steadily weakening as parents and teachers realise more and more the refining effect which music has upon the character of the individual and of the home. [1932-5 Jedi]

Amateur music-making was regarded as an important means of fostering community spirit in an age where increased mechanisation and technical developments were beginning to threaten human interdependence. For this reason, Griffiths was a strong advocate of competition festivals:

In Hokitika, young and old have (in the Competitions) a means of coming together once a year for mutual musical pleasure. Of course, music is going on all the year round; but, for just one week, we can all join in and make music together as a community. Surely such a privilege (given to the town by the enthusiasm and hard work of public-spirited citizens) may not lightly be allowed to slip past. [1934-6 Nart]
The Competition movement is so useful a feature of our musical life that it deserves increasing support from civic authorities, teachers, students, and all others interested in the progress of music in the Dominion. It need hardly be said that anything which exists to foster actual music-making in the community is of special value to-day, when the mechanical element is assuming menacing proportions. [1934-10 Jedi]

The need for greater recognition of the importance of such competitions by civic authorities was stressed:

It seems to us that much could be done to give Competition Festivals more civic importance. The period over which they extend might become a Civic Music Week (or fortnight), and the various musical organisations might be invited to take part. [1934-10 Jedi]

All in all, Griffiths believed that it is primarily the responsibility of the community to support its own musical organisations:

. . . the community owes a first and essential duty to its own people to support in every way the organisations through which they express themselves musically. [1934-9 Jart]

Unfortunately, music-making on this collective level was suffering due to the gradual rise of professionalism:

At one time, music was regarded as a social thing - a community recreation. Men took music in their stride. Then some concentrated upon a higher personal standard of performance; and for many years (right up to our own day) these gifted individual performers have drawn men's attention from the community aspect of music. [1934-8 Jedi]

This was anathema to Griffiths, who believed that the art of the common people is the basis of all living, vital art,³⁵ and he abhorred the growing trend towards the conception of music as a commodity to be supplied on public demand:

³⁵ See [1934-9 Jart], [1942-1 B:xii], [1942-2 Nadd].

No nation has yet achieved a musical renaissance without first beginning with the music of the people; and a nation's decadence has been seen in the craving of its people to be entertained instead of to create and to do. [1937-2 Jedi]

In addition to an involvement in practical music-making, Griffiths believed that everyone should attain some degree of musical knowledge as part of their general education:

" . . . we do want the ordinary man in the street to regard music as he regards literature - as something recreational, and something to be enjoyed - so that he can look forward to joining a musical society or some similar body as a social affair from which he will derive much pleasure." [1927-2 Nint]

While realising that so-called "classical" music was not understood or appreciated by the majority of the population [1932-7 Jedi], he was nevertheless optimistic that some measure of comprehension of even the most complex music is within the grasp of all:

Urging that symphonies, sonatas, and other works of difficult form could influence the lives of plain men, Mr Griffiths instanced the promenade concerts of London, which bank-clerks and business men attended in force. They understood the message, even though they did not understand the method by which it was presented. Their listening might gain a different kind of interest if they knew how the composer had obtained his effects; but such knowledge did not necessarily enhance the beauty of the original message. Music might be very complex in form; but if people were content just to listen it would leave their minds clearer and send them away with a renewed desire to aim at high standards. [1931-1 Nadd]

"Music for all" was Vernon Griffiths' catch-cry and he was critical of the trend he had observed in his homeland where music was becoming the property of the musical élite:

Music, which used to belong to all, had been fenced off into an exclusive territory. [1931-1 Nadd]

He abhorred snobbishness on the part of the musically educated, believing that music should unite rather than divide:

"We do not want a set of musical 'highbrows' who consider themselves a race apart," . . . [1927-2 Nint]
 " . . . We find so often that amateur musicians think that they are a race apart, whereas it should be just the reverse. . . . " [1927-4 Nint]

* * *

As seen, ideas and thoughts on life in general and the place of music in life permeated Griffiths' thinking. For him, the quality of life has its basis in an active aesthetic appreciation and, as he later espoused, in the sense of fulfilment and satisfaction engendered in work. Art itself expresses the beauty inherent in life, and music, the universal language of man and an efficient "reflector" of

non-discursive thought, is unique as a form of art. It expresses man's basic attitudes to life in response to his intrinsic need for creative self-expression and accurately reflects the society in which it is produced.

The product of daily life and work, culture (including music) has its basis in religion. Indeed, in Griffiths' opinion, the dimension of religious faith is vital to a true understanding of music.

Music is a potential force for much good in society, having the power to educate and cultivate the mind, promote harmony and goodwill in relationships, and bring about the restoration of culture. Inseparable from the realities of life and living, it belongs to all people, the key to this ownership resting in active participation - in homes and schools and within the community.

9.

PHILOSOPHY II: MUSIC IN EDUCATION

In view of his decisiveness of thought regarding the place of music in general life, it is not surprising that Griffiths also held some firm opinions on the place of music in the learning process. Indeed, his ideas encompassed the essential nature of education itself, ideas that were not clearly espoused in philosophies of education in New Zealand which tended to emphasize the pragmatic side of learning.

Broadly speaking, he believed that education should attend to the spiritual development of the child, nurturing the individual's capacity for feeling as well as thinking:

True education, while fitting a man to produce the necessities of life, also interested him in those things which made life something more than a burden . . . [1930-2 Nadd]

Education must attend to the spirit. It must give the mind that love for the beautiful which would raise the ordinary affairs of life to a higher level. [1931-4 Nadd]

Given that music was thought to be a form of expression or an articulation of the subjective realm of non-discursive thoughts and feelings, the most accurate expression possible moreover, its place in education required little justification in Griffiths' mind. Its importance was equated to that of the more traditional subjects in fact, for its study nurtured the growth of a particular capacity in each individual which the likes of mathematics and reading were unable to reach to the same extent - that of aesthetic appreciation. This was not its only function however; as will be discussed below, other benefits of its practice and study were seen to exist.

By outlining his views on education and the place of music within it, Griffiths thus established the basis of his work as a music educator. But he was no mere theorist, and having prepared his foundation, he set forth to give details of the means by which education in music could be most effectively administered. Various basic principles were expounded covering such matters as the participants involved, the materials used and skills taught, and the co-ordination of these different

elements. Comprehensive in nature, the principles related not only to the school environment but also to that of the home, the church and factory, and the wider community.

While this subject of music in education was one which continued to occupy Griffiths throughout his whole career, different emphases are apparent at different stages, matching his changing circumstances. As Music Master at King Edward Technical College, his thoughts tended to focus, quite naturally, on the broader, foundational issues as he sought to share his own understanding of the purpose and importance of his work with a public that was quite possibly musically unaware, uninterested or downright sceptical. During his early years in Christchurch, he concentrated on music in home life as well as the school environment while his growing interest and involvement in the area of adult education saw a shift of focus on his return to the city for the '40s and '50s.

To be sure, the nature of the group being addressed or the envisaged readership of an article or letter also played a major part in determining the actual content and focus of Griffiths' expressed ideas and opinions. A lecture to the Parents' National Educational Union, for example, was bound to include references to the role of the home and more particularly, the responsibilities of parents, in the musical training of children, while an article in *Choral News* would no doubt centre on some aspect of choral music-making.

9.1 The nature of education

Griffiths' conception of "education" in its broadest sense was based on the Aristotelian tenet that education should be "fair and noble" as well as "necessary and useful":

It was possibly rather humiliating to those who in this century had voiced such opinions [that music is merely a "frill" as a school subject] to know that Aristotle took a more advanced view some centuries ago. He said: "There is a certain education in which a child may be instructed, not as useful nor as necessary, but as noble and liberal . . . for to be always hunting after the profitable ill agrees with great and freeborn souls." [1933-14 Nadd]

Dr Griffiths quoted Aristotle to the effect that education could not be limited to means of making a living. Nature required not only that people should be properly occupied but also that they should be able to enjoy leisure honourably. [1938-1 Nadd]¹

¹ As in [1936-3 Jart], [?-1 Uadd].

It should nurture the spiritual as well as the pragmatic and academic development of the child:

The formation of character; the training in the appreciation and practice of all that is good and beautiful; the teaching of everything which constitutes the difference between a servile mind and that of a man who is to some extent an inheritor of all the world's beauty of Art expression; surely these are the very foundations of any system of education for men called free. [1936-8 Jedi]

It was envisaged that such education will effect the development of character and the growth of integrity in the individual:

Every school door may become a gateway to a fuller and richer life if the things that matter are allowed to come first. May the time soon come, then, when we shall cease to bind with ropes of sand, and when the natural beauty of our country shall be mirrored in the minds of men trained from youth up to appreciate and to seek out the light of sincerity and truth wherever it may be found. [1936-8 Jedi]

Unfortunately, reality stifled such idealistic hopes. As Griffiths saw it, the educational system in New Zealand was too heavily biased towards utilitarianism:

... it is to be feared that contemporary educational practice is still too frequently concerned with the training of youth "for labour and war" rather than for what is "fair and noble." [1936-3 Jart]
"In education to-day," Dr Griffiths said, "there is too much teaching of things from the outside and far too little teaching of the mind, from the inside." He contrasted purely utilitarian ideas with those of people who carried their convictions beyond that stage, to the point at which they embraced a conception of things beautiful - in other words, of art. [1938-1 Nadd]

Overall, Griffiths viewed education as a means of training for life, not only for leisure. It should prepare a person for the experiences of life and enable them to live in a happy and fulfilling manner [1936-8 Jedi]. In order to achieve this end, it was his belief that the humanities should become the basis of the school curriculum because their study teaches the child to think, to enquire and to read in a way that the science-oriented subjects do not:

When is the appointed time that we may unlock the flood-gates of a really liberal and noble education upon our national life? Now - and again, now! We all know what it means; the substitution of Literature, History, Art, Drama, Music, and all the rest (and dare we include ethical training?) as the really basic subjects in the place of those upon which we have so arduously endeavoured to build a satisfactory foundation in the past sixty years or more. [1936-8 Jedi]

9.2 The place of music in education

In terms of its import, music was believed to stand alongside the other subjects in the syllabus:

To the author "school music" has a wider meaning, and he believes that it should be regarded as a basic activity at least equal in importance to the traditional school subjects. [1942-1 B: 1]

Great possibilities were thought to exist for music in education, its teachability being underlined:

... [he] suggested that the teachers would find this a very suitable subject to teach to the children because it could be so easily traced by means of suitable records. [1934-1 Nadd]

The benefits of studying music were seen to operate at three different levels as identified by Griffiths - that of the individual person, the home and school environments, and the wider community:

Music properly taught in the schools would help the coming generation to provide a means for its own recreation; and as it was one of the greatest social factors in home and civic life, work done in the schools could not fail to react favourably on the life of the whole community. [1933-14 Nadd]
When they [educational authorities] realised the valuable work that could be done in group classes the situation would be practically revolutionised with benefit to the schools as well as to the pupils. [1940-3 Nrep]

For the individual, music was believed to have a refining influence, improving the cognitive faculties and contributing to the development of one's aesthetic understanding and appreciation:

... in England and America, a more enlightened opinion has begun to give Music something approximating to its true place in the sphere of Education; and Dr. Dorothy Brock (Head Mistress of an important London School) can now write: "Music is giving to this school community and to individuals something of real worth. I value it for its training in concentration, mental alertness, and the power of quick analysis; as a means of self-expression, ... as an introduction to a whole range of new experience. ... It has the seeds of life in it, and is constantly opening out into new and enriching activities; and for many it is the key which unlocks the door to beauty; a key easier to use than any other, in that it demands no maturity of understanding, no background of a cultured home." [1936-3 Jart]

The value of music as a socialising agent in its capacity to inculcate a spirit of co-operation and fellowship and its usefulness as a leisure activity were deemed important at school and within community life:

From the music of the home we pass to that of the school. Here, the spirit of the team (with its training in co-operation and unselfishness) may become the spirit of the school choir, orchestra, or band. [1934-12 Jart]²
As the pioneer finds the real wealth of a country in its agricultural products rather than in its mineral resources, so the man interested in the welfare of men will expect to find that a more real and lasting

2 As in [1936-3 Jart], [1941-1 Jbrv]. See also [1933-14 Nadd], [1934-2 Jedi], [1935-12 Jadd].

happiness results from amateur music-making than from the modern round of attendance at picture theatres. The first gives the solid satisfaction which results from concerted effort; the second merely attracts with something which glitters but which is not always gold. [1936-17 Jart]³

Musical training would benefit the community by enabling children to take part in amateur music-making, thus providing future members for adult organisations:

At the very beginning of school music-making there lay the necessity to create enthusiasm - an enthusiasm which would not only permeate the whole of the school musical activities, but which would cause boys and girls to seek admission to adult orchestras, bands, choirs, and choral societies when they left school. [1933-14 Nadd]⁴

Its influence [that of school music] might well persist throughout his [the pupil's] whole life, for its fundamental purpose would be to create a lasting enthusiasm for music itself and for active participation in it as performer, listener, or creator. [1942-1 B:1]

As far as education in contemporary New Zealand was concerned, Griffiths believed that the matter of the place of music required urgent attention:

... only by concentrated effort on the part of parents, schools, music-teachers, adult musical organisations and those responsible for competition festivals can the cause of music among the youth of the Dominion be furthered. Never before has the necessity been so urgent as it is to-day. The opportunity is great. Let us make the best use of it. [1934-12 Jart]

... thinkers have recognised the important part which art generally, and music in particular, might play in education. The necessity to consider the matter in greater detail is now forced upon mankind by the economic changes which have so rapidly taken place during the last 50 years. ... As the slave system provided conquering races with leisure, so machinery is enabling mankind to-day to enjoy an even greater measure of time for cultural pursuits and physical recreation. Aristotle's dictum therefore has for us even greater importance than it had for the men of his own time. [1935-12 Jadd]

Unfortunately, the continued questioning of the value of teaching music in schools was hampering progress:

It was to be feared, however, that the whole matter was to-day much where it was ten years ago. One of the causes of this lack of progress lay in the fact that there was still doubt in the minds of some whether music was really worth any consideration in this connection. Was it not, he said, but a "frill" - something which hardly mattered one way or the other? [1933-14 Nadd]

According to Griffiths, it was primarily the responsibility of educational authorities to nurture and develop the natural musical abilities of the nation's children. Only when this task was taken seriously and the need for instrumental as well as vocal music tuition in schools was realised would any progress be made:

"... When educational authorities fully realise the need for and the value of class tuition for these instruments in every large school in the country, any dearth of such pupils in the studios of private music

3 As in [?-1 Uadd]. See also [1935-11 Jedi].

4 See also [1935-12 Jadd].

teachers will be very quickly remedied, and the schools themselves will benefit to an extent not fully understood at present." [1940-4 Nrep]

Of the responsibilities still waiting to be shouldered by our educational system few are therefore more important than that of providing the children of the Dominion with the musical opportunities that their natural abilities may justly claim. [1942-1 B: xii]

Let us however conclude this talk with a stressing of our responsibilities. The world is passing through a time of great change. It may be that education authorities will come to realise in the not too-distant future that music is so valuable an asset in the training of children that it must be given its rightful place in all the Schools in the country. When that happens, there will be the opportunity to devise a scheme giving continuity to School musical instruction from the Kindergarten right through to the University. [?-1 Uadd]⁵

9.3 The test of good music

As we have seen thus far, music, according to Griffiths, is an intrinsic part of life, belonging not to a selected few but to all people. It deserves inclusion in the school curriculum, assisting as it does in the shaping of the individual's spiritual and emotional capacities. But what of the music itself? What characteristics or properties were asserted as being the most vital in any musical work?

For Griffiths, "good" music is that which expresses genuine feelings and thoughts of the composer in a simple, straightforward manner.⁶ Indeed, this sincerity was the most important requirement:

... the test of good music is its sincerity and its power to hold and even increase the interest after several repetitions. [1927-12 Jart]⁷

In forming an opinion, we must first ask ourselves: Does any one of these types of music give expression to a legitimate human mood, and if so has the composer done his best in all sincerity to provide the best music of which he is capable to reflect that mood? If the answer to both questions is in the affirmative, then the music is legitimate and gives us at least some reason to call it good. [1935-3 Jadd]⁸

For this reason, folk music or "music of the people" was considered to set the standard by which other music is appraised:

... the speaker said that educationists tried to set a standard by which music could be judged. ... The standard chosen was one that had stood the test of centuries - and retained its meaning and freshness - that was folk music. [1930-2 Nadd]

⁵ See also [1940-3 Nrep].

⁶ This notion of the expression of feeling by the composer is underlined in Griffiths' definition of interpretation in music as the "ability to capture the composer's thought and to express it in his terms for the benefit of the listener." [1936-11 Jedi]

⁷ See also [1931-1 Nadd], [1932-4 Jadd].

⁸ Griffiths also expressed the idea that quality in music can be assessed by its ability to bear frequent repetition - see [1935-3 Jadd].

Man needed a means of expressing himself through the cultivation of his natural abilities [1930-2 Nadd] and music provided an ideal medium in which to express this intangible realm of thoughts, ideas and feelings:

... [music] could express thoughts and moods which were so elusive as to be difficult, and sometimes almost impossible, to express through any other medium. [1928-4 Nadd]
 Everyone had moods and music could express all moods. [1928-5 Nadd]
 ... it [music] could conjure up moods and pictures in everyone's mind. [1928-6 Nadd]

Music could be used in many different situations to express simply and immediately what one was feeling:

It was only necessary to consider the mother singing her child to sleep, the sailor singing at his task, the child crooning little songs to itself when in solitude, and soldiers stirring up their flagging spirits with song to realise that music came naturally to man as a means of self-expression. This music of self-expression was the true music, the music which would never die; ... [1931-1 Nadd]

A good deal of emphasis was placed on the spontaneity of such expression - the less inhibited and forced a musical idea, the better:

... let us consider how the average amateur melody-maker sets about his task. If he is fortunate, a fragment of tune comes to him while he is engaged in some other occupation. He may hum it over and then allow it to pass into oblivion; or he may endeavour to build up a complete melody from the first idea. If he succeeds, he has probably produced something of more value than that obtained by the man who sits down at the piano and allows himself the adventitious aid of fingers wandering idly o'er the keys. In the case of such attempts at the keyboard the result is probably more due to accident than to any spontaneous emotional feeling ... The germ-idea of a melody is like the germ-idea of a picture in that it is born suddenly. ... it must be immediately committed to paper or it is gone. [1931-3 Jart]

Self-expression through music was seen as one of the main aims of music education in childhood,;

All that was wanted was to give an appreciation of music and an ability to express through it. [1929-1 Nadd]
 a faculty which the ordinary man would hopefully recapture [1934-6 Nart], [1935-3 Jadd].

The value of music also rested in the degree to which it interested the listener. If little interest was engendered, its worth was greatly limited.⁹

The effects on the listener of "good" music, or music which is self-expressive and sincere, were

⁹ Lonnie Donegan and Vernon Griffiths discuss folk music, tape, [1960s], Radio New Zealand.

all positive in Griffiths' estimation. It could echo our present state of mind, seeming to understand it:

... it can sympathise with us in whatever mood has come upon us. Are we sad? - music can be sad with us. Are we full of happiness and hope? - music can express it better than anything else. [1932-4 Jadd]

It was not only capable of inspiring ideas and ideals in the listener [1932-4 Jadd] but it could also change our negative moods into more positive or "correct" ways of thinking:

... music can alter our mood. It may change despair into hope, grief into joy, or it may recall the light-hearted to a sense of responsibility and the serious purposes of life. [1932-4 Jadd]

This facility was realised among the serving forces in World War I:

But during the war the wonderfully cheering effect on the soldiers of music, particularly of community singing, was realised in Britain, and in consequence musicians of a splendid type were sent to the front to organise the musical activities of the Army. Mr Griffiths mentioned with pride the work of Dr. Vaughan Williams, ... [1927-14 Nadd]

Also capable of raising one's thoughts to a higher level was the music of brass and military bands which was praised for its "healthy and virile" character [1933-6 Jart].

While Griffiths freely advocated self-expression of feelings and thoughts in music, the emphasis was always placed firmly on the positive side of the emotional sphere. Music was meant to be uplifting and rousing, not disturbing or depressing:

Let children understand that music is a beautiful and happy thing. [1927-9 Nadd]

His own definition of music clearly shows this bias:

"... Whatever sounds are capable of arousing pleasurable emotions in the hearer, or of tuning themselves in sympathy with a human mood are to be included in the term music." [1928-4 Nadd]

The problem of the public's lack of interest in high quality music concerned Griffiths. For this reason, he supported the rather dubious tactics of concert promoters in attracting audiences because, whatever their method and motivation, they were bringing people into contact with music of real worth:

The important point is that the multitude must be brought into contact with the music; ... They have been brought together by the concert agent's use of a knowledge of mob-psychology; they leave the hall having heard (perhaps for the first time) the other-worldly message of great music played by one who may well seem

to be a messenger from that other world. . . . Let us therefore rather commend the wiles of the concert agent; for the sphere of music is not the only one in which the public are beguiled for their own good. [1935-9 Jedi]

9.4 Interest in, and enthusiasm for, music should be developed before executant skills are cultivated and theoretical studies carried out

Griffiths believed that the influence exerted by music was one means by which the home could "regain its former character as the ideal unit of social life." [1927-12 Jart]. In order for this to be achieved, however, some reassessment of the purpose behind musical activities would have to be carried out. Rather than aiming at excellence in technical proficiency (a "peculiar idea from abroad"¹⁰), parents were encouraged to inculcate a love of music in their children [1927-9 Nadd].

When outlining his aims as a music educator, Griffiths made no reference to the building up of technical proficiency. Rather, his purposes included: inculcating a love of music in the child,¹¹ educating the spirit and opening up the "world of spiritual happiness" which music affords,¹² fostering the desire to study music further,¹³ encouraging music literacy and instrumental tuition, and introducing children to humour in music [1927-14 Nadd].

In fact, in Griffiths' opinion, emphasis upon technical proficiency in the early stages is dangerous:

Excess in music is just as bad for the individual as excess in anything else. Young people have slavishly studied the work of such men as Chopin and Liszt, regarding them almost as gods and failing to realise that such composers were but neurotic geniuses who, through excess of emotionalism, missed the normal man's enjoyment of healthy life. [1927-12 Jart]

They [English public school headmasters], not unnaturally, viewed the subject with the gravest suspicion, for, at that time, a boy or girl who was proficient at music was, in the schools, a person apart, regarded by the other pupils as being too clever to mix with them, or too great a fool for them to mix with. In this way, these children often became neurotic and lost much of the joy of life. [1927-14 Nadd]

It was suggested that such practices may eventually invite a backlash against music [1927-14 Nadd].

The building up of an enthusiasm for music was accorded similar importance in the school,

¹⁰ [1927-12 Jart].

¹¹ See [1927-9 Nadd], [1927-13 Nart], [1928-7 Nadd].

¹² See [1929-1 Nadd], [1931-4 Nadd].

¹³ See [1927-13 Nart], [1928-7 Nadd].

providing, as it does, the foundation upon which all work occurs. Teachers were reminded of their responsibility to "inspire" their charges and create in them "a lasting love of the subject"

[1931-4 Nadd], a love which it was hoped would endure well beyond the years of youth:

At the very beginning of school music-making there lay the necessity to create enthusiasm - an enthusiasm which would not only permeate the whole of the school musical activities, but which would cause boys and girls to seek admission to adult orchestras, bands, choirs, and choral societies when they left school.

[1933-14 Nadd]

... enthusiasm was the great thing, and it could be best developed by showing that the youngest candidates could play the game as soon as they had grasped the fundamentals. [1938-1 Nadd]¹⁴

And how was such enthusiasm to be created? According to Griffiths, involvement in practical music-making provided the key:

He thinks, however, that the teaching of appreciation of music must logically follow a little practical work.

"First, the pupil must have some experience of actually doing something," ... [1927-4 Nint]

When it was more generally realised that music and other cultural subjects depended very largely on the kindling of a burning enthusiasm rather than upon a stressing of details in the initial stages, an important step would have been taken in the right direction. ... All sorts of clever schemes for spoon-feeding theoretical knowledge to children might be devised but nothing would improve on the ancient, simple way of allowing them to learn their theory through actual playing. [1931-4 Nadd]

Given the chance to participate, children showed little hesitation, in Griffiths' experience:

Whatever the cause, there is absolutely no doubt that as soon as a military band, brass band or orchestra is organised in a school upon a satisfactory basis the boys and girls will flock in almost embarrassing number to join it. [1933-12 Jedi]

Actual experience has proved quite definitely that New Zealand boys are hungry for instrumental music in which they can take part. Wherever there is a School Band, there we find undoubted enthusiasm.

[1934-2 Jedi]¹⁵

Practical involvement was considered to be more important for young children than listening:

We simply *must* cause them [children] to realise that "music" is first and foremost a thing for them to make for themselves; that this is far more important *at the present stage* even than listening to music ...

[1935-5 Jedi]

It was to come before any theoretical studies [1933-14 Nadd], [1935-6 Jedi], [?-1 Uadd], being a necessary precursor to the study of harmony, counterpoint and composition [1931-3 Jart] as well as orchestration [1935-13 Jedi]. Moreover, the appreciation of music was founded on it:

... all teaching of "Musical Appreciation" should be given on the assumption that the actual basis of all such work is practical music-making. To assume (as so many do) that to teach a child to listen is a satisfactory substitute for teaching a child to play is (in our opinion) utterly wrong. The essential thing is to

14 As in [1936-3 Jart]. See also [1935-12 Jadd].

15 See also [1935-12 Jadd].

play; learning to listen (important as it is) must take second place. [1933-12 Jedi]¹⁶

Theory grows out of practice - a progress from the "known" of songs sung and melodies played, to the "unknown" of definitions, notation, and structure. [1942-1 B: 2]

The importance of regarding music as a pleasurable activity was emphasized by Griffiths,¹⁷ and he mentioned the use of play as an effective educational tool:

Ways of teaching should be playways, and the material used the best. [1929-1 Nadd]

However, it was not to be over-used; children, he believed, prefer to be treated as adults [1936-14 Jar].

9.5 Excellence in music is based upon a solid groundwork of learned technique

The value of a thorough grounding in the basic techniques of the art of music, in both its practical and theoretical aspects, received firm support in Griffiths' writings.¹⁸ As Professor of Music, he believed that it was important for every graduate to be a musician in mind and technical efficiency.¹⁹

For the performer, technique was believed to be the foundation of good tone:

"It was vitally important for all serious instrumental students to realise that if they were to succeed in what should be their first aim, the interpretation of the composer's vital musical ideas, they must study to obtain faultless technique. Such study must cover accuracy, a careful following of the composer's directions, the production of beautiful tone, and a variety of tone, . . . [1933-9 Nrep]²⁰

"It has been said that the interpreter [i.e. the singer] must start with four possessions, perfected technique, magnetism, sense of atmosphere, and command of tone colour. Of these the first can be acquired by anybody, . . . " [1935-10 Nrep]

16 See also [1933-7 Jedi], [1934-9 Jar].

17 See [1927-2 Nint], [1927-10 Nint], [1927-14 Nadd], [1928-7 Nadd].

18 It seems that this idea was first expressed in an editorial in *Music in New Zealand* from December 1932: "In our main cities there are Universities; and at most (if not all) of those Universities regular lectures are given in harmony, counterpoint, form, orchestration, and the other leading subjects which are essential to the training of the composer. . . . It is very difficult to study this "groundwork" from books - a teacher is for most students essential as there must be criticism and there must be advice suitable to individual needs. In any case, this thorough period of study must be undertaken in one way or the other by the would-be composer. To think otherwise is to prove oneself ignorant of the paths by which the great composers reached their goal . . . " [1932-9 Jedi]

19 Following his retirement from the chair of music, Griffiths was asked whether he would make any changes to the way in which he headed the Department, if given the opportunity. He replied that he would completely alter the first-year music course by increasing its practical component, thereby developing the students' musicianship skills. (Interview with John Ritchie, tape, [1960s], Radio New Zealand).

20 In Griffiths' opinion, the advance in knowledge and understanding over the last 20 to 30 years of the technique of piano playing was "remarkable". [1936-9 Jar]

Comprehensive instruction in such subjects as harmony, counterpoint and form was essential for the composer if he or she was seriously interested in developing and extending his or her capabilities [1936-6 Jart].

9.6 The musical resources used in education must be of a high quality

Although he did not favour an emphasis on technical proficiency, at least in the early stages of music education, Griffiths was firm in his insistence that only music of a high quality be used, at all levels of education and in differing environments:

As a result of the two years' experience which he has gained by studying the working and needs of such a system [Training College music classes], the director has formed the following conclusions . . . 10. The choice of all music used in the classes should be very carefully made, for early impressions are important in the formation of taste. [1931-6 Jart]

This brings us to the important question of songs for use in the kindergarten. The children hear so much deplorable rubbish from the home wireless set that it is extremely important that the songs selected for use in School should be of the best possible type. . . . With regard to musical illustrations on the piano, we must all agree that only the very best material should be used. [?-1 Uadd]

In the home, the music selected for children's listening was to be appealing to the younger mind while still retaining some degree of quality:

Let the children hear the music of their own choice, and let there be a judicious sprinkling of short and easily understood pieces by the finest composers. [1933-3 Jart]

At competition festivals, Griffiths was pleased to note that increasing thought was being given to the choice of music for the compulsory classes:

Probably most Competition Committees now take very great care in the selection of the music for the various classes. In many cases, the advice of musicians is sought - and even taken. . . . The result of this increasing care in the selection of test pieces . . . is most encouraging. [1933-11 Jart]

While admitting that performing standards in New Zealand were not as high as those in Europe, Griffiths did have some reassuring words regarding the selection of programmes here:

While we can and do learn very much by listening to the mere technical performance of a real master, yet it must be confessed that (in the actual choice of music performed) we have on occasion listened with more pleasure (and even with more profit) to the programmes of musicians both here and at Home whose names are little known. [1932-3 Jedi]

However, calls were repeatedly being made to musical organisations to broaden the scope of their performing repertoires.²¹

9.7 The formative years in a child's life are of great value in terms of his or her musical education

Griffiths was convinced that young children have the ability to respond to music in mature ways and therefore, an early start in music education programmes is both possible and desirable. This idea was directly transplanted from current educational thinking in Britain:

... the experience of the war caused teachers and professors in England to realise the importance of musical education for the young. [1927-14 Nadd]

He believed that children are more creative than their adult peers and therefore, are more open to receive the full benefits of education in music:

"Little children get a far better impression of the meaning of music than adults. The same applies to the other arts," ... [1930-1 Nadd]

When music was considered in relation to a child, it was found that there were great possibilities. The child's faculties were alert to understand inner meanings and moods which might easily escape the adult and most children had the inventive faculty which only required proper training to enable it to produce its own music in such delightful little melodies as Mr Douglas Tayler printed from time to time in the *Education Gazette*. [1931-4 Nadd]

He also asserted that musical taste is strongly influenced by the type of music heard in childhood:

With regard to vocal music, it is sad that the dear old nursery rhymes are less and less sung. Songs we hear in youth have a great effect on our after life. [1927-9 Nadd]

²¹ See, for example, [1934-8 Jedi], [1935-1 Jedi], [1936-1 Jedi]. Names of composers considered by Griffiths to be suitable were frequently cited.

9.8 All people must be equipped to express themselves musically through the exercising of effective leadership in schools, within communities and industry, and in churches

As previously stated, the foundations of a musical culture were believed to exist in the music-making of the masses in community groups and it was considered imperative that all people be equipped to take part in practical musical activities [1944-5 Nadd], [1948-2 Nadd/Nrev]. Indeed, Griffiths believed that it was the task of Dominion composers, himself included, to help the "rank and file" of New Zealand people express what life meant to them through music-making.²²

That such a task was feasible, he did not doubt. All that was required was sound training under a competent leader:

He ended his address by showing how music could be written and arranged to suit the requirements of untrained voices and how, given proper leadership, ordinary men and women could produce fine music with great benefit to themselves and their fellows. [1948-2 Nadd/Nrev]

The value of strong musical leadership within the community was not underestimated by Griffiths. In fact, he placed great faith in the good that it could achieve, viewing it as a force capable of counteracting the anxieties and doubts of a troubled time [1950-6 Nadd]. For those who had the potential to become future leaders, training in musicianship skills was recommended as being the best course of study:

In my opinion, an opinion based on knowledge of contemporary trends the best course of studies upon which a young student may enter is that in Musicianship. . . . The great danger of solo-singing and solo-instrumental courses is that they can produce musicians whose knowledge outside a certain very narrow field is deplorably inadequate. What is required to-day is a sound and wide musicianship. Church, school and community music-making requires this in those who are to become leaders, professional or amateur. [1950-13 Jart]

Amateur music-making was consistently seen to be more important than that of the professional, even at the expense of quality:

The best and most essential music was the amateur kind, badly performed, declared Dr Griffiths, . . . The country could do without concert-hall musicians and touring artists if in its homes and schools people were making music for themselves, and enjoying it so much that they asked for more teaching. [1945-2 Nadd] "Music is the expression of a culture," said Dr. Griffiths, "and music making of any sort is more important than merely listening. Consequently our aim is to encourage to the fullest extent enthusiasm for active music making throughout the community - among amateur musicians, musical organisations, and school pupils in

²² Owen Jensen interviews Vernon Griffiths, tape, 16 September 1968, Radio New Zealand.

this city and surrounding rural centres. [1946-3 Nint]

However, "amateur" did not necessarily infer a lowering of standards. Quite simply, the amateur musician was one who practices his art for enjoyment rather than financial gain:

It is true that amateurs are all too frequently careless of standards. So are some professionals. But this need not and should not be so. Some musicians make the practice of their art their life's work; it is their livelihood. Others derive their incomes from non-musical occupations, turning to music as an absorbing leisure-time activity. The professional is in the first group and the amateur in the second; . . . [1950-13 Jart]

As in the home and the school, the first requirement for successful music-making in the community in its many and varied forms was a positive and enthusiastic attitude:

Dr. Griffiths emphasised the need for enthusiasm, which the school had, . . . [1943-2 Nrep]
Too much initial emphasis should not be placed on proficiency, Professor Griffiths said. Enthusiasm was the first requirement. Some people might wish to achieve ambitious works: but those which everyone could try gave most satisfaction. [1949-4 Nadd]²³

Once created, it would drive participants on to higher levels of achievement:

Once the enthusiasm for music-making was created there was the desire to reach higher standards, which led to greater and more intelligent interest in home music. [1946-12 Nint]
It belongs to the policy of the Canterbury University College Adult Education Department to encourage with practical assistance the formation of choirs and instrumental groups in rural districts, mining areas and industry: to build up first an enthusiasm for such activities and then to utilise the energy of that enthusiasm in leading the singers and players towards ever rising standards in the appreciation and performance of music. [1951-1 Nart]²⁴

Concerts were not considered to be a sign of culture because they usually promoted individual performers [1949-2 Nadd],²⁵ and for the masses, they involved listening rather than active participation. However, individual proficiency was valued in that it was seen to contribute to the effectiveness of the group's performance as well as setting high standards for others to emulate [1950-5 Nadd].

Griffiths believed that the school environment occupies central place in the scheme of community music-making because it is here that musical training can be carried out in a thorough and systematic manner:

We have seen that music in New Zealand requires to be fostered as the expression of community culture. It needs to be encouraged in the schools and in the homes, the rural districts, the towns and the cities. We place the schools first in the list because it is in them that the skills necessary to culture are (or should be) first

²³ See also [1946-3 Nint], [1946-4 Nlet], [1950-3 Nrep].

²⁴ See also [1946-3 Nint], [1947-1 Nadd], [1950-3 Nrep], [1950-4 Nadd].

²⁵ Presumably, Griffiths is referring to concerts by accomplished professional musicians, as opposed to those of amateur groups.

taught systematically. [1946-10 Jart]

It was necessary to get the children in the schools to realise that the greatest joy in music was to participate actively in choirs, bands or orchestras. When orchestras and visiting performers came to Nelson the people who should go to hear them were the people who had learnt from their own experience what active music-making was. This music-making should be everywhere, but the key position was the school because every technique had to be learnt. [1951-3 Nadd]

The term "school music" was comprehensive in its breadth, encompassing instrumental as well as choral music:

"School Music!" What does the term imply? To those concerned with it here and overseas it means a full range of school activity based on instrumental and choral class instruction, officially recognized, properly organized, applying to every member of the school community, and taking its place among the basic subjects of the curriculum. It means all this and nothing less. [1943-1 Jart]²⁶

Active participation by all children in the school was essential:

The children should be taught music-making, which was vastly different from music-hearing or music-listening. [1944-5 Nadd]

It was a fundamental object to interest girls and boys in making music, rather than to have them as mere listeners. [1946-12 Nint]

It was envisaged that the whole school be formed into a part-singing choir, a principle which Griffiths had put into action at King Edward Technical College. Further opportunities could be given for instrumental tuition:

The speaker saw no reason why entire schools should not become choirs, not merely a few children who had ability to sing. In the same way school orchestras should be developed. . . . Class teaching should be the aim. There were children in this country singing six-part songs, which showed that what he suggested could be done. [1944-5 Nadd]

At school the whole school should be singing as a part-singing choir. Every boy and girl should be given the opportunity to learn an instrument of the orchestra or band, . . . [1951-3 Nadd]

I believe that, in every post-primary school at least, the whole school should be a part-singing choir daily in Assembly and that opportunity should be given to all to study the instruments of the orchestra and the band by class-tuition methods and daily organised and supervised class practices. [1958-3 Rscr]²⁷

As with any musical endeavour, the creation of enthusiasm was the first requirement. It would inspire students in their studies and encourage an improvement in their musical abilities:

The right kind of school music fosters the team spirit which is the spirit of unselfish co-operation for the good of the groups. By it a great enthusiasm may be aroused, an enthusiasm which is absolutely necessary if success is to be achieved. This comes first, and is followed naturally by a desire to learn more to become more proficient. This desire must be encouraged so that the music-making may improve steadily in artistry and technique. [1947-4 Nart]²⁸

²⁶ See also [1946-10 Jart].

²⁷ See also [1960-2 Nint].

²⁸ See also [1943-2 Nrep], [1946-12 Nint], [1947-1 Nadd], [1949-4 Nadd].

As far as Griffiths was concerned, once the need for music in the school has been recognized, the rest is a matter of straightforward organization [1943-1 Jart]. He outlined the practical necessities of a successful scheme, citing firstly the support of a sympathetic Principal and Board of Governors:

In the first place, before anything can be attempted, it is necessary that the Principal and the Board or Committee should be fully aware of the necessity and of the advantages, determined to introduce a full scheme, and prepared to give every support and encouragement to all concerned in the work. [1943-1 Jart] Real School Music is unobtainable anywhere unless the governing authorities, the principal, the staff, and the parents fully realise the need, and show initiative and a determined perseverance in satisfying it. [1946-10 Jart] Not many schools, he said, were as yet following the type of musical training developed at the Dunedin and Hutt Valley Technical Colleges, and much depended on the enthusiasm of school governing bodies and principals. At the Hutt Valley Memorial Technical College, the principal saw from the outset that the system should be adopted, and the active help of the whole staff had been obtained. [1946-12 Nint]²⁹

Griffiths' awareness of the indispensability of this support no doubt stemmed from his own personal experiences at Dunedin where music was given a high priority and his work received every encouragement from the hierarchy of the College.

Secondly, it was important that the teacher in charge of music is a full-time member of staff [1943-1 Jart], one endowed with various qualities:

In him the essential qualifications are enthusiasm, knowledge of his subject, perseverance, organizing power, and the ability to work with his colleagues and to arouse enthusiasm and confidence in pupils and staff alike. If such a man is not already available on the staff, a place should be made for him. In those selected to co-operate from the full-time staff and from the ranks of professional musicians, these qualities are also necessary; and it is well to remember that it is not always the finest executant nor even the music-teacher most successful in private practice who makes the best class-teacher. [1943-1 Jart]

What were the expected outcomes of school music? It was seen to have a unifying influence, being an expression of the very life of the school in which everyone, staff and students, can take part:

Through no other corporate activity can the spirit of the school community be better expressed. Ideally it does give the opportunity for the manifestation of the team spirit, for unselfish co-operation. It frees the vitality, the life of the school; and it forms a common bond between pupils and staff alike. [1943-1 Jart] A school music scheme should foster especially the expression of a school's spirit through choral and instrumental music-making in the ordinary daily life and routine of the institution. [1947-4 Nart]

It assisted with the inculcation of the team spirit:

Where were the children to learn ideals of unselfishness, co-operation and honour? . . . It was the school which taught the great ideals of loyalty and selflessness and through music that was all going to be expressed in one big act of the choir and of the orchestra. [1944-1 Nadd]

²⁹ See also [1960-2 Nint].

That Griffiths continued to place importance on this factor is evidenced in his call for the study of band instruments [1944-4 Nadd] and his downgrading of the significance of the piano:

Many looked to the piano as the Alpha and Omega of music, but Dr. Griffiths emphasised that while it was important, it was the least important of the musical instruments. [1944-5 Nadd]

It was from within the ranks of school musicians that members of amateur musical groups in the community are drawn:

... from the school groups should pass a constant stream of recruits for adult bands and orchestras. [1943-1 Jart]

Later on the boys and girls would form adult choirs and orchestras and would carry into the adult musical life of the town the spirit of co-operation, the team spirit. [1944-1 Nadd]³⁰

as well as the future leaders in the field:

... the school should become the nursery for community music-making in home, town and rural centre. ... There would then be no lack of recruits for orchestras and bands, choirs and choral societies; and these recruits would bring with them the revivifying influence of genuine love for music, of high technical standards, of selflessness, co-operation and loyalty. Moreover, the school would become the preliminary training ground for the community's future musical leaders, amateur and professional. From the many pupils actively engaged in choral and instrumental work, a few would advance to the front by reason of their ability, personality, and power of application. They would be given a chance to undertake responsibility; and some would prove themselves specially capable of shouldering it. [1958-3 Rscr]

For the school, systematized musical training provided music for physical education, sports days and ceremonies [1943-1 Jart]. Rather than interfering with other studies and involvement in sports, it was seen to have a positive influence, a claim which Griffiths supported with appropriate statistics from King Edward Technical College [1943-1 Jart], [1944-1 Nadd].

All in all, school music was judged to be a positive and sound way to fulfill the need to make music, a need inherently present in all people:

The need for musical expression is in every individual and every community. Is it not therefore the wisest course to ensure that the need is satisfied in the best way possible, and that is under the healthy influences of school life? [1943-1 Jart]

It is wise to satisfy, under the healthy influences of home and school life, the need for musical expression which is in all normal boys and girls. [1946-10 Jart]

But what happened after one left the confines of the school environment? As the need for expression through music did not diminish but remained constant, continuing opportunities for practical music-making and, more importantly, further training were vital. Recognising this,

³⁰ See also [1947-4 Nart].

Griffiths became increasingly involved in the area of adult education while Professor of Music at Canterbury University College.

Adult education was an important tool in the development of culture,:

Adult education, properly understood and wisely directed, is potentially a powerful force for good in the rehabilitation of community life and culture . . . [1951-1 Nart]

achieving this end through the enrichment of individual lives:

Its true function is, in fact to show people how to live, work and play together: how to make living satisfactory and gracious, and consequently how to create a vital culture. [1951-1 Nart]

It taught people to use their leisure time in a constructive way:

. . . at the root of it all there is this great aim of assisting the people to create their own active amenities rather than to sit back and accept passively ready-made amusements or even a type of instruction which leads to no corporate action for the common good. [1951-1 Nart]

By its corporate nature, musical activity in the form of choral and instrumental music-making was thus considered by Griffiths to be an "excellent example" of a worthwhile leisure pursuit.

[1951-1 Nart]

The need for adult education in the sphere of music and the training of skilled personnel to effect it was critical in his view:

. . . this country needs the generous and wise expenditure of money on the training and maintenance of men and women who have the necessary vocation for work in the service of adult education. Indeed I believe this need to be at least as urgent as are those of primary and secondary education: for, as George Herbert wrote, "One father is enough to govern one hundred sons, but not a hundred sons one father." Parents who learn and practise what adult education of the type described has to teach them will demand the same privileges for their children. They will want the rising generation to acquire the simple skills necessary for the expression of community solidarity and culture through music and other arts; and they will know, because their own experience has taught them, that the life of a community may become just as satisfying as the members of that community, by taking thought and action, can make it. [1951-1 Nart]

Such education would provide the opportunity for all people to enjoy a fuller and more satisfying life by opening up and cultivating another channel for individual and group expression [1949-4 Nadd], [1951-1 Nart]. The basic principle was to involve everyone in a particular community in practical music-making activities:

The main idea was that everyone in a community (whether it be a school, a workshop, or a parish) should form a part-singing choir and that everybody who wished should have access to class tuition (and class practices) in playing the instruments of an orchestra or a band. Unless everyone took part, the point of the scheme was lost. The cities with their big populations were at a disadvantage in attempting this

all-embracing form of community music-making. [1949-4 Nadd]³¹

In order to bring about this re-establishment of music in daily life, the placement of trained leaders in the community was essential. Thus, the vacation music classes were instigated:

Dr. Griffiths said . . . that music schools were based on a study which he and his colleagues made in New Zealand to meet New Zealand conditions. . . . The main point about these music schools, he said, was that it is really a question of culture aimed at permeating the whole community with a love of music. [1950-3 Nrep] Dr. Griffiths said the aim of the school was to restore music-making in the community. . . . we are all here as leaders or potential leaders, to learn the methods and adult education exists to help. [1950-5 Nadd]

Again, the building up of enthusiasm was given first priority, an enthusiasm which would naturally inspire the participants to gain further knowledge and aim for higher standards:

First step would be the creation of enthusiasm and by letting the people know what music is like. This enthusiasm would then get the people keen to do more. [1950-3 Nrep]
 "We do want large masses of people to be made enthusiastic for music making, but that is because enthusiasm provides the necessary driving force to urge people on to secure ever-increasing proficiency in the music-making. Let it always be understood that full satisfaction in music-making demands steadily rising standards." [1950-5 Nadd]
 "In general terms, its first aim is to create an enthusiasm for active music-making, a lasting enthusiasm which will carry people through the subsequent life-long period of constant striving towards increasing proficiency and steadily-growing knowledge and understanding." [1950-7 Nadd]³²

It was envisaged that the dissemination of information and skills would take place with increasing momentum as newly-trained tutors became active in their own communities:

The schools have trained professional and amateur musicians as leaders in music, Dr. Griffiths said. These leaders had left the school fitted to teach and lead people in all kinds of music. [1950-3 Nrep] Each small group should become the nucleus of a larger one, every member of which was active. [1950-6 Nadd]
 "It is the hope of those responsible for these schools organised by the Adult Education Departments of Canterbury University College and Victoria University College that each member will return to his community to sow the grain of mustard seed, so small and so apparently insignificant, which will grow into a flourishing tree of active community music-making in choir, instrumental music class, orchestra and band," . . . [1950-7 Nadd]

The need for encouragement and stimulation in musical endeavours, in rural areas in particular, was noted [1953-1 Nint].

Other "communities" mentioned by Griffiths in his consideration of the practicalities involved in developing musical culture included those which have their basis in the work place and the church.

31 See also [1949-5 Nadd], [1950-5 Nadd].

32 See also [1949-4 Nadd], [1950-8 ?Nadd].

The growth of music in industry was noted and much was hoped for this area in future:

... Dr. Griffiths quoted the case of the Addington railway workshops where a choir was formed and practised in the lunch hour. "We want festivals where rural and town choirs can come together and not only sing as individual groups but also as massed choirs," he said. [1951-3 Nadd]

To this end, the Nelson Civic Music Council was exhorted to establish choirs in factories and work places in the region [1951-3 Nadd].

The place of music in the Catholic church was an issue of great personal concern to Griffiths. He believed that a revival of Catholic culture was imperative and hoped that this would take place alongside the current renewal of the Faith itself [1957-3 Jart]. Five factors essential to this end were listed:

The revival of the Faith required leaders and teachers, planning, organization, authoritative direction and the co-operation of all men of good will. And these are essential requirements if there is to be a revival of Catholic culture comparable in its standards to that of the great ages of the Faith in former centuries. [1957-3 Jart]

The lack of shared musical expression in the Mass was considered to be a problem, one which could be eradicated by way of education and encouragement:

In Church music the same difficulties are shared by Catholics and non-Catholics alike. It must be confessed that massed community expression through music is not as yet generally fostered in the Catholic churches of this country. ... But does not the solution of the Church music problems lie in a fuller understanding of the basic functions of music, functions which we have tried to explain clearly? And does it not become obvious now that the whole congregation should be encouraged (at no matter what trouble or cost) to sing at least some strong, simple and direct setting of the Credo and the Gloria in the Mass, of the music for the various evening Devotions, and of many more hymns? [1946-8 Jart]

Music education in the schools was identified as the starting point of the hoped-for revivification of music in the church:

Music in the schools and colleges leads to music in the home and the church. The fresh enthusiasm of the school is carried over into both. Occasions have arisen already when students of Christchurch Catholic colleges, home for the holidays, have combined to sing a Mass in their local parish church. [1957-3 Jart]

and the value of such schemes as the Christchurch Catholic colleges' annual music festival, encompassing training in choral and instrumental work, conducting and accompanying, was affirmed [1957-3 Jart].

The importance of steady application in individual study and training was cited:

The possession of a certificate, a diploma or a degree signifies at the most that one has progressed a little way

along the road. That road begins with our earliest attempts at music-making. Those attempts should teach us the value of unhurried, conscientious work; for, if then we acquire the habit of studious thoroughness, there is a bright hope that our future progress will be along sound lines. [1950-13 Jart]

and young people in the Catholic church were urged to make full use of the opportunities available to them:

Generously and whole-heartedly devote your daily hours of study to the gaining of a wide and deep knowledge; seek and accept all the opportunities offered by School and University to develop your God-given talents so that you may offer them back to God, to the Church and to your fellow-men in a life of fruitful service. [1950-13 Jart]

Brass bands and community choirs were two further examples of community music-making mentioned by Griffiths.

The brass band was deemed particularly suitable for the amateur musician as both a performer and a listener [1950-2 Nadd]. It encouraged the inculcation of the team spirit in its participants, and as a movement, it was based on high ideals.³³ The overall character of the music in its repertoire was commended:

Touching on the part played by brass bands Dr. Griffiths said the brass bands were peculiarly British and had never descended to the low level of so-called popular music. They had always chosen strong, virile music. [1951-3 Nadd]

Furthermore, the quality of this music was believed to be improving alongside the increasing interest of contemporary composers in the medium [1950-2 Nadd]. It was Griffiths' earnest hope that choral societies would come to appreciate the value of the brass band as an accompanying force [1950-2 Nadd].

Practical advice aimed primarily at choirmasters was given in the few references to choral music-making. Choice of music was the first consideration in Griffiths' estimation, suitability being based on three factors:

The choice, arrangement and composition of music for use in schools, amateur choirs, rural areas and in industry was the subject dealt with last night by Dr Vernon Griffiths. He quoted Walford-Daves's [sic] three inoxims [sic]: "Is it simple? Is it rational? Is it full of life?" when discussing the choice of music. [1949-3 Nadd]

The technical standard of the music had to be matched to the ability of the choir without

³³ Band music is music, tape, 17 February 1950, Radio New Zealand.

sacrificing musical interest and appeal [1949-3 Nadd]. Because New Zealanders' voices were believed to have a smaller range than those of other peoples, special arrangements might be necessary [1949-3 Nadd], [1961-1 Jlet]. The importance of good tone, balance, rhythm, phrasing and basic sight-reading skills was mentioned [1948-3 Jrep], [1961-1 Jlet], and advice to accompanists given [1961-1 Jlet].

9.9 Those in positions of musical leadership require particular qualities to enable them to carry out their tasks efficiently and effectively

Without the people to put them into action, Griffiths' plans and hopes for the future of music in this country were futile. Realising that he needed to reach those who were actively involved in music-making at the most fundamental level, he addressed the private music teacher and those in positions of musical leadership through his writings in order to set down some guidelines regarding important attitudes and qualities needed for effectiveness and competency in their work.

Far from being a profession which was open to any and all musicians of certain ability, teaching was a specialised vocation which required of its members certain attributes if they were going to be successful:

The teacher must first of all be an enthusiast; he must have the patience of Job; he must have an affection for his pupils which will prevent him from becoming irritated because of their natural mistakes. He must constantly be a student himself, keeping in touch with the developments in his profession and thinking out fresh ways of making the study of music interesting to those he is teaching. By reading and in other ways endeavouring to understand the other arts he must constantly be seeking inspiration in order that he may be an inspiration to others. And if he hates the signs of jealousy in his pupils he must first of all eradicate those signs in himself. It is a wonderful profession, full of opportunity and rich in those rewards which are more satisfying than money. But it is not one to be undertaken lightly. [1933-3 Jart]

Griffiths' expectations of any person occupying a position of authority in the musical world were similarly demanding as revealed in this appreciation of the work of E. Douglas Tayler:

As a leader in all this work, Mr. Douglas Tayler has shown the finest qualities. He has gained the affection and respect of those with whom he has come into contact by apparently relegating his own ideas to a second place and by drawing out the best from his colleagues: encouraging them, commending them - and all the time actually leading them to a fuller realisation of his own ideals and to a true appreciation of the value of his own methods. It may truly be said that he never entered a Training College or School without leaving the

lecturers, teachers, students and pupils much encouraged, and yet with a full realisation that there was much more to be done, and with a steady determination to do it. His personality, untouched as it is by the petty things which mar the beauty of musical life, made others realise the unworthiness of such hindrances as jealousy and a narrow adherence to preconceived ideas. In a word, he has not only been a leader in the musical life of the community, but he has been a missionary calling to us to put music on a higher level, to put it in its rightful place as a thing which is good for men's souls. [1931-7 Jart]

9.10 Sight-reading is a primary skill which must be carefully fostered

Along with composition, Griffiths believed that sight-reading is the most accurate sign of an individual's degree of musicianship [1932-1 Jart]. In his estimation, it was a skill that should be acquired by everyone in the course of their education, along with reading and writing. Only then would the wide literature of music become accessible to the "majority of people":

In the same way that the whole world of literature is open to us if we have the ability to read words and to understand their groupings and meanings, so the whole literature of music is available to those who have the power to read it. No one would confine his knowledge of books to those the subject-matter of which he has stored in his mind by the slow process of memorisation: and yet the majority of people do so confine their knowledge of musical compositions by their inability to read at sight. [1932-1 Jart]

The generally poor standard of sight-reading in schools and within community groups in New Zealand was of real concern to Griffiths:

If there is one thing above all others in the musical life of the Dominion to-day which cries out for remedy, it is the lack of ability to read at sight. . . . We venture to assert that no experienced conductor would deny that the general standard of sight-reading in this Dominion is deplorable. [1932-2 Jedi]

He placed the blame for the present situation with the schools, many of whom continued to neglect sight-reading despite the encouragement and hard work of the Director of Education, and with the various examining bodies in their failure to accord sight-reading its full worth within the structure of examinations [1932-2 Jedi].

If the musical life of New Zealand was going to make any progress, it was vital that the problem be given immediate attention and appropriate measures taken:

It is necessary that the extreme importance of this subject should be recognised by all and that effective steps should be taken to ensure that future generations at least should not be handicapped in their musical life by any lack of sight-reading ability. One man cannot do it; twenty men cannot do it; but if a strong opinion were created amongst musicians and school-teachers, a change for the better could be brought about in a very few years. [1932-2 Jedi]

9.11 For the musician, there is value in studying the other arts

Although music was his area of specialisation, Griffiths did not have a blind devotion to this particular form of art. He exhorted those involved in education to remember that it is only one of the arts:

Another weakness [of current musical developments in New Zealand] lies in the fact that it is not sufficiently realised that music does not constitute the whole structure of the world of art, but is only one of its component parts. A spirit of enquiry into the nature of the other arts should be cultivated by those to whose better natures one of them has first made an appeal. [1932-5 Jedi]

He held that all the arts are interrelated, each being a particular manifestation or reflection of the beauty of life. Thus, it was possible and indeed, desirable for the musician to seek inspiration in other art forms. In order that they may stimulate their students, music teachers were encouraged to study works of literature and architecture so that their own appreciation and recognition of beauty might be invigorated:

It may be therefore that one of the most direct ways of gathering inspiration is from that art by which men attempt to convey their impressions by means of words - the art of literature. . . . The wonderful cathedrals, the ancient massive castles, these are almost books in stone. . . . The art of their builders remains to-day an inspiration not only to men of the same ancient trade but to us as well. It is not necessary to make special mention of the other arts. Our lives are not fully lived and our inspiration is not as rich as it might be if we fail to make an attempt to appreciate as much as we can the beauty in all of them. [1931-2 Jart]

9.12 There are three parties involved in the music training process of a child, each with a distinct role and particular responsibilities

The three different parties involved in a child's musical training were identified by Griffiths as being the student, the parent and the teacher. He believed that each have special responsibilities and the degree to which these responsibilities are undertaken plays a large part in determining the overall effectiveness of the training:

The pupils generally had ability which was not given to them to be wasted. The teachers spared no pains to develop that ability, and took a genuine interest in the students, who owed a duty to their mentors by giving the right amount of practice during the week to the lessons. It was there that the parents came into the picture by seeing that that practice was carried out. The teachers realised their duty to the parents, and just as much the parents should realise their duty to the teachers. [1940-2 Nrep]

9.13 The home environment

One topic to which Griffiths devoted a considerable number of his lectures was that of "Music in the home", for while he was aware of the value and importance of school music in the child's overall education, he believed that the home environment has a greater role to play:

Important as was music in the schools, still more important was music in the home. [1928-6 Nadd]
Before we begin to speak of teachers' responsibilities - not only in the matter of music but also in that of the education of the young generally - we must recognise that our responsibility is a secondary one. That of the parents is the first. The privilege of guiding children aright (as far as human agency can do so) is primarily theirs. The home is therefore the most important educational centre in any country, for - as has been well said - "the family is the life cell of society". [?-1 Uadd]

Indeed, the importance accredited to the home environment often seemed to eclipse that of any other:

Where must a start be made in this country? In the home - the home must become the cell from which would develop the exotic flowers. [1944-5 Nadd]
Art had to flourish in every home before we could hope to achieve a happy society. [1949-1 Nadd/Nrev]

and as far as Griffiths was concerned, the potential value of music-making there had not yet been fully appreciated:

The possibilities are not fully realised as yet. In the first place, there are the opportunities for music in the home. Many thoughtful parents desire to make the home-life of their children absorbingly interesting and happy, but comparatively few realise how much music may contribute to this end. [1934-12 Jar]

Music was believed to be a means of preserving children's interest in home life:

... in many of the homes represented [by students at King Edward Technical College], there was family music-making which created and maintained interest in the home life and ensured a circle of worthwhile friends. [1944-4 Nadd]
Dr. Griffiths recommended the art of music-making as a central interest that bound the family together in the home. Music intelligently undertaken, he said, was one of the greatest forces in binding a family together ... [1949-6 Nadd]
Music can exercise a fine influence in the home. ... On many occasions I have talked with people here and overseas who look back with gratitude to the years of their childhood when the whole family gathered in the evenings to make music together. Music helped to foster unity and understanding in those homes. ... home life was something to be lived at the time and in the memories retained in after years. [1958-3 Rscr]

The provision of "healthy recreation" was deemed to be one of the duties of all parents [1927-9 Nadd], and over the years, Griffiths gave much advice on the matter:

A mother must look after the physical, mental, and spiritual health of her child. The unselfish devotion of his or her parents is a child's best and greatest asset. [1927-9 Nadd]
Bearing in mind what has been said as to the nature of music, it will be seen that a wise and sympathetic parental encouragement will have a beneficial effect on the family life - not only from the purely musical

point of view, but also for the promotion of a better understanding and a wider sympathy between parents and their children. [1932-4 Jadd]

Of course much depends upon the home atmosphere, especially in the early stages. The greatest conscious effort is required at the beginning, . . . If the father or mother can supervise the practice at home, helping the child in a kindly and encouraging way, this period of greatest difficulty will soon pass. [1933-3 Jart]

Parents could do much to inculcate a love of music and give their children a greater interest in the home. [1951-3 Nadd]

Constant encouragement from parents was considered vital to the instilment of healthy and productive attitudes in children:

He related how in his own home his mother had sown the seeds of beauty by her playing each night of simple folk tunes, especially Grieg's music. They had simple beautiful hymns on Sunday and folk and national tunes on week-days. Parents could do a lot by encouraging their children. [1944-1 Nadd]

He recommended parents to work on the principle "Do as I do," not "Do as I tell you." When children were being taught to play the piano or the violin the parents, if they could play, should play with the children; if possible, take lessons themselves, and keep a little ahead of the children. [1949-6 Nadd]

With the rise of radio and cinema, and their dubious attraction for children and youth, the time was right for parents to make full use of music in order to protect their families from the corrupt and harmful influences of modern life [1936-16 Jedi].

Among the practical suggestions he offered parents were the following:

1. Only music of a high quality should be used. This music should be "simple" and "sincere" and should appeal to children:

Good music is never dull; and dull music is always bad. . . . the test of good music is its sincerity and its power to hold and even increase the interest after several repetitions. [1927-12 Jart]

An ideal repertoire would include British folk songs and sea shanties, singing games, certain works of "the so-called great composers" and dance music [1927-12 Jart].

2. The development of musical appreciation involves listening to gramophone records and reading about the lives of great composers:

In conjunction with the use of the gramophone parents should use such a book as Scholte's "Complete Book of the Great Musicians" and make it the basis of unobtrusive home study. The stories of the composers could be read to the children and then some of the shorter pieces could be played. [1931-4 Nadd]

A portable gramophone can visit the nursery at bed-time to sing the little children just one more nursery rhyme before they go to sleep; it can then rejoin the rest of the family and provide at intervals music both grave and gay between the family's own music-making of vocal and instrumental music. [1927-12 Jart]

3. Children, if possible, should learn different instruments in the one family so that family chamber groups can be formed [1949-6 Nadd], [1951-3 Nadd]. In this way, the desire to play as part of a team is created [1927-12 Jart]. The learning of stringed instruments is preferable to tuition on the piano because the latter focuses attention on the individual rather than the group:

The piano is not the best instrument to foster musical taste, either the violin or 'cello is easier to learn. How much better than to have a poor little lad sitting down to the dreary drudgery of piano practice it is to have a number of children learning stringed instruments where they can all play together. [1927-9 Nadd]³⁴

Decisions as to the choice of instrument to be studied can be made by the children themselves:

He urged parents to take children to hear the National Orchestra, to let them see the instruments at close quarters and to talk to members of the orchestra. In this way could be found what instrument they would like to learn to play. [1949-6 Nadd]

Furthermore, good quality instruments are essential if interest is to be sustained [1949-6 Nadd].

4. Vocal music is another opportunity for the team spirit to flourish, particularly with part songs [1927-9 Nadd], [1927-12 Jart].

5. Sunday, typically the family day, is an ideal day on which to engage in musical activities:

Let parents devote some time on Sundays to listening with sympathetic encouragement to the music of their children. It would be admirable to allow the children to invite others to their home for the purpose of music making. [1932-4 Jadd]

6. Children should be encouraged to attend musical concerts as this exposure to good music will kindle the urge to learn:

In order to interest children, parents should let them go to good concerts, musical comedy, opera, or allow them to listen to the gramophone. By doing that they would get the urge to learn, and they would take a delight in their lessons. [1928-6 Nadd]

Griffiths held strong convictions regarding the importance of the family unit in the total social structure and he was dismayed to note that its influence was decreasing:

Without exaggeration it might be said that many of our national and social troubles since the war were due to the breakdown in home life. When home life breaks down, national prosperity is sure to depart. [1927-9 Nadd]

Many of the less pleasant circumstances of contemporary life point to the fact that the home has temporarily ceased to function as the microcosmic ideal of the life of the community. [1927-12 Jart]³⁵

³⁴ See also [1927-8 Nadd].

³⁵ See also [1928-5 Nadd].

Together with the declining influence of the school, this was leading to a drop in standards of behaviour amongst the younger generation:

When, therefore, we look with regret upon the sadly idle groups of young people lounging in our streets: when we deplore the crudity of their thought, conversation and manners: and when the sight of the cheap literature displayed in the shops for their reading fills us with disgust: we will not only realise that a partial break-down in home conditions and parental control has had its share in bringing about such a result but that (to some extent at least) our schools have failed to save the situation. [?-1 Uadd]

* * *

Based on the ideas of Aristotle, Griffiths' concept of education emphasised the development of the individual's spiritual and emotional capacities as well as his or her intellectual abilities. Education was a means of training for life, not just leisure. The value of music in its capacity to shape character, improve aesthetic understanding, and promote fellowship and social harmony justified its place in the school curriculum alongside the more traditional subjects.

Griffiths believed that quality in music is based on the simplicity and sincerity of its expression of genuine and positive thoughts and feelings. A number of principles of music education were identified: interest and enthusiasm must be engendered before skills are cultivated and theory is studied; excellence in music is based upon learned technique; the musical resources used must be of a high quality; it is advantageous to begin musical training as early as possible.

It was considered vital that all people be equipped with the skills necessary to express themselves in musical ways. In order to achieve this end, strong and effective leadership was required in schools, within the community and industry, and in churches. Those who had leadership roles needed certain qualities to enable them to undertake their responsibilities efficiently.

As regards the training of the musician, Griffiths believed that the practice of sight-reading must be fostered, and other art forms studied in order to gain greater insight and inspiration. The three parties involved in the musical training of children were identified and their roles outlined. Great importance was attached to the home environment in the fostering of music-making, the parents having a particularly important task in encouraging their children in music as an alternative to other pastimes of a dubious or even harmful nature.



Vernon Griffiths in 1959

10.

PHILOSOPHY III: MUSIC IN NEW ZEALAND

Years of experience as a successful music educator coupled with an enquiring, observant and intelligent mind borne of a solid education and a deep conviction regarding the verity of personally-held ideas and beliefs saw Griffiths freely expound his various philosophies concerning the place of music in life and education. While largely theoretical in nature, they were principles to be applied universally and in a number of specific situations. As stated previously, Griffiths was no mere academic and he arrived in New Zealand in 1927 determined to play his part in shaping a national musical culture that was envisaged as being immature and lacking direction.

Having laid the foundations for himself and his audience, he then turned his attention towards the environment in which he lived, taking stock of the situation as he saw it and outlining the measures by which the improvements necessary to the achievement of his ideals could be effected.

As with the expression of his basic philosophies, this "stocktaking" was an ongoing process. Indeed, immediately upon his arrival in Christchurch in 1927 he was offering opinions on various matters.¹ For the most part, however, it was in the period of his Professorship (1942-1961) that the most substantial assessments were made as to the musical needs of New Zealand and of the manner in which they should be satisfied. It seems that the fifteen or more years of his residence had given him greater clarity of vision as well as a growing concern for the musical life of his adopted home, and his successful initiatives - in particular, the Saturday morning scheme in Christchurch (established in 1929) and the scheme set up at King Edward Technical College (1933-1942) - provided firm evidence of the pragmatic application of his principles.

While his opinions regarding the contemporary scene, both positive and negative, were freely

¹ See, for example, [1927-1 Nint], [1927-2 Nint], [1927-5 Nint].

aired, Griffiths tended to direct his energies towards the "repair work" to be done. Over the years, proposals were formulated along various lines regarding the optimum conditions for cultural growth, the responsibilities of the parties involved, and the establishment of schemes and places of training.

10.1 The British model

When Griffiths arrived in New Zealand in 1927, he brought with him a set of firmly-held beliefs regarding the importance and place of the music of his native country, the "mother country" moreover.² Thoroughly trained in the English tradition (this essentially being a prerequisite of the job),³ he was the product of an environment which brimmed with pride, optimism and faith in itself. After nearly two centuries of domination by foreign influences, Britain was once again alive as a musical nation.⁴

Being brought up in such an environment, Griffiths could not help but absorb something of the confidence and faith in the musical superiority of his country.⁵

This confidence showed itself within months of his arrival when, regarding the choice of songs for school music, he wrote:

The first essential is that a spirit of happiness should pervade the singing-class. The songs must therefore be full of a happy spirit, simple and sincere. They should also be British. [1927-13 Nart]

In short, he believed that, for New Zealand, British music is the only true model.

On his arrival in 1927, however, he found "an astonishing lack of knowledge of British folk and

² Sections of this discussion have been taken from the author's article "This is a British colony: Vernon Griffiths & music education in New Zealand" (*Music in New Zealand*, n.14, Spring 1991: 30-37), used by permission.

³ As seen, the other full-time lecturers in music appointed in Auckland (H. Hollinrake), Wellington (E. Jenner) and Dunedin (J. Crossley Clitheroe) were also English-trained. Responsibility for the selection of suitable candidates had been given to a London-based committee.

⁴ Frank Howes's *The English musical renaissance* (London, Secker and Warburg, 1965), for example, contains an extensive analysis of the period.

⁵ Undoubtedly, his experiences in World War I as an officer in the trenches and his period of study at Cambridge heightened his nationalistic tendencies and his appreciation of the music of his countrymen.

national songs, British composers, and the history of music in Britian" [1964-1 Urep:1] and he immediately set about to remedy this state of ignorance. In his lectures, both to members of the public and specific groups, he devoted much time to this broad subject of "Music in Britian" in an attempt to enlighten and educate. Talks were given and articles written on British music of the past,⁶ contemporary British music⁷ and its presence in this country.⁸ In addition, many passing references or inferences were made to it in discussions of school music or music in the home.⁹

According to Griffiths, Britain led the world's music in Elizabethan times up to the death of Purcell and it was currently witnessing a renaissance fired by nationalistic fervour.¹⁰ He believed that British composers, although presently unrecognized in their own country, could not be matched by their foreign contemporaries:

Your Critic speaks wisely of that adolescent hardness which is a characteristic of much of the music written by certain composers to-day. Is not this a sign of youthful vitality, however? . . . Holst has all the craftsmanship of the highly trained musician; he has also the genius which prevents him from writing anything which is not pure music. The same may be said of Ralph Vaughan Williams, Stanford, Charles Wood, John Ireland, Amrstrong Gibbs, Joseph Holbrooke, and certainly of Parry; . . . [1929-3 Nlet] Mr Griffiths said that competent authorities stated that at the present time no nation could rival England in musical composition. [1930-2 Nadd]

and when challenged, he vehemently denied the inferiority of the British tradition:

No one but an utter ignoramus would assert to-day that British music lags behind that of other countries. Those who know anything about English musical history know quite well that Englishmen taught Europe music in the early days. They know about our great heritage of XVI. Century polyphonic music . . . they know how England welcomed and encouraged some of the greatest Continental composers; they know that the present-day appreciation of Bach owes much to the efforts of British musicians; . . . While there are blatant egoists who continue to decry British music, there will always be those whose superficial knowledge makes them an easy prey to their influence; but to those who have studied musical history and the works of British composers past and present, the sheer ignorance and lack of intelligence evinced by those who make these statements is abundantly clear. [1934-14 Jedi]

Because New Zealand was a British colony, Griffiths felt that British music should be wholeheartedly adopted here:

This is a British colony: if only for that reason, British music should obtain a hearing. [1928-8 Jart]

It was part of the Dominion's heritage [1927-10 Nint] and as such, its citizens were exhorted to do all that was possible to aid the current renaissance:

⁶ See also [1927-11 Nadd].

⁷ See [1927-17 Nadd], [1928-1 Nrlr], [1928-4 Nadd], [1928-5 Nadd], [1929-2 Nlet], [1929-3 Nlet].

⁸ See [1928-2 Jlet].

⁹ See, for example, [1927-9 Nadd], [1927-10 Nint], [1930-2 Nadd], [1931-4 Nadd], [1932-4 Jadd].

¹⁰ See [1927-7 Nadd], [1927-14 Nadd], [1927-17 Nadd], [1928-4 Nadd], [1928-5 Nadd], [1929-4 Nadd], [1936-15 Jedi].

. . . we should realise how gloriously British music to-day is climbing back to that high pedestal which it occupied in the sixteenth century. We owed it to our own flesh and blood to help on this renaissance by all the means in our power. [1927-15 Nadd]

Griffiths was confident that British music would become a form of natural expression here [1927-10 Nint], New Zealanders already having a particular affinity to it:

"It is obvious that New Zealanders love music of a virile and manly type - a type truly British in its rhythm," . . . [1927-10 Nint]

In the community, the possession of a musician who kept up-to-date with developments in Britain was considered to be very valuable:

When a community possesses a man who is fully alive to the latest musical developments at Home, it possesses in him an influence which will contribute greatly to its prestige. [1928-1 Nrlr]

Griffiths' own admiration for, and support of, Dr. J. C. Bradshaw, a man who "has given Christchurch music lovers the opportunity of hearing something of the works of the splendid group of composers who are carrying on the renaissance of British music, . . ." [1929-2 Nlet] is therefore not surprising.

Coupled with this devotion to British music was a distinct dislike of American music, particularly jazz. As seen, it was thought to be degenerate,¹¹ and valuable only in terms of its distinctive rhythmic patterning:

One of the mistakes is that many people listen to jazz music as music, and there you have the trouble. Even jazz enthusiasts become bored with it. The professional musician, unless he is a musical snob, cannot resist the rhythmical charm of it - if he is anything of a dancer. But no one wants to listen to it as music. [1927-2 Nint]

There was such a store of folk songs and sea chanteys, to say nothing of the songs by British composers such as Holst, Vaughan Williams, Rootham and Roger Quilter, that it was quite unnecessary to call on American jazz composers for such feeble efforts as their vocal compositions only too frequently were. [1927-10 Nint]

He inferred that it was monotonous in its rhythm, melody and harmony [1933-13 Jedi] and, of the American music that was heard in New Zealand, most was poor in quality:

"Now, you boys and girls, while you are at school don't let yourselves become soaked in this appalling American music we hear on every hand. There are some wonderful American composers, but we don't know their names, we are not given the chance to know them. The American music so much played to-day is completely demoralising the musical standards of the country." [1936-13 Nrep]

The most effective means by which British music could be given exposure in New Zealand,

¹¹ See 8. *Philosophy I: Music in life*: 234.

according to Griffiths, was by way of the gramophone and tours by British companies:

Needless to say, the gramophone is proving a valuable asset. In lectures to children and to adults its value cannot be over-estimated. With its help the children are learning something of the achievements of British composers. [1928-9 Jart]

Visits by British artists bringing with them exclusive programmes of British music are sorely needed. [1928-2 Jlet]

The present repertoire of touring artists was considered to be too narrow and the constant repetition by musical societies of well-known works was viewed as a real problem [1928-9 Jart]. It was hoped that, in future, the more substantial, "truly noble" works of such composers as Holst, Vaughan Williams and Parry would be given their inaugural performances in the country [1929-2 Nlet]. Indeed, a striking example of Griffiths' determination in this regard is to be seen in the actions he took during his year as conductor of the Royal Christchurch Musical Society in 1927 as he attempted to change the musical direction of the choir. As seen, he failed in this task, as his partiality for the music of British composers and his introduction of programmes of a miscellaneous nature met with resistance from the Society's Committee.¹²

In April 1932, the New Zealand section of the British Music Society was established, with branches being set up throughout the country. The honorary organiser was Miss Valerie Corliss, A.R.A.M., a Wellington musician who had returned from England earlier in the year with the intention of founding a national branch of the society.¹³ Griffiths was an ardent supporter of this move, seeing much potential value in a body which aimed above all else to foster a love of music-making and to work in co-operation with other societies to increase the knowledge and understanding of contemporary music and the music of British composers. He devoted three editorials in *Music in New Zealand* to the matter¹⁴ and set aside space in the back of the journal for reports of events at the various local branches.

However, when it appeared that the Society's aim of fostering an appreciation and knowledge of the music of British composers was not being fulfilled, Griffiths' concern was evident:

¹² See 3. The life of Vernon Griffiths: 1894-1933: 75-78.

¹³ See *Music in New Zealand*, v.1 n.11, 10 February 1932: 198. The inaugural meeting was held on 14 April 1932 in Wellington. Speakers included Mr Robert Parker, Mr H. Temple White and Director of Education, Mr T. B. Strong. (The British Music Society in N.Z., Inc. Its history and objects [editorial], *Cultural Arts*, v.1 n.3, 16 June 1937: 1-2, 16).

¹⁴ The editorials appeared in July 1932 (v.2 n.4), May 1933 (v.3 n.2) and September 1933 (v.3 n.6).

Then there is another aim of this admirable Society which is perhaps being rather obscured at the present time (although quite unintentionally). We refer to the fact that the organisation was certainly intended by its founder to foster primarily *British* music. Need we relegate this point to the background? Have we any reason to suppose that British music is now so firmly established in the Church, on the concert platform, in the school and in the home, that the Society's great original idea can now be quietly dropped? We think not. [1933-4 Jedi]

He believed that the continued existence of the British Music Society in New Zealand rested in the activities of the local branches:

We feel, however, that its successful future in this country depends very largely upon the local branches. If they succeed in presenting each year to their members interesting and little-known examples of British and contemporary music, they may surely meet with the continued support and encouragement of cultured music-lovers (amateur and professional). [1933-10 Jedi]

At times Griffiths seemed to despair of his efforts to musically Anglicize the colony:

For those of us out here in New Zealand engaged in the work of furthering the interests of music generally, and especially amongst the school teachers, students, and children, it is a difficult task to create a real interest in British music. The wave of enthusiasm which has spread over England for the work of early English composers, and for the work of those who to-day are bringing the Home Country once more to the forefront, has hardly reached this country. [1928-2 Jlet]

The general public is, however, still unable to believe that English musicians can rival those of Continental origin in creative and executive ability. . . . The extra effort involved in working up something fresh does not commend itself to the average member of a musical society chorus. [1928-9 Jart]

When he returned to Christchurch in 1942 to take up his position as Professor of Music at Canterbury University College, he had by now been a resident in New Zealand for fifteen years. However, the putting down of roots in one country did not necessarily infer the pulling up of those that had been established earlier. Indeed, his loyalty to his home country showed no signs of diminishing:

I am one of those who believe that the maintenance of British ideals and strengthening of the British characteristics in the cultures of the Commonwealth's nations are both to be vitally essential if the ties binding us all together are to become increasingly stronger and not progressively weaker.¹⁵

As the influence of the United States increased in post-war New Zealand, Griffiths clung tenaciously to his British heritage and it was in his work at the College that this is perhaps best reflected. As has been seen, the changes Griffiths introduced into the music department - the inclusion of new courses which emphasised practical music-making in the community, the establishment of performance studies in 1958, the broadening of the degree structure - were based on

¹⁵ Letter to the Director of the Visitors Department of the British Council [London], 27 January 1953, VGP 20:5.

British models as he attempted to make the degree comparable in scope and standard to similar degrees in Britain by gaining recognition in Britain for the Canterbury College-taught Mus.B. The visits of predominantly British lecturers, the use of British texts and the organisation of the festivals of music of British composers from 1954 to 1961 are other manifestations of this bias, as is his connection with such bodies as the Trinity College of Music in London and the British Council.¹⁶

10.2 The current state of New Zealand's musical culture

Ready to encourage but also a realist, Griffiths identified both positive and negative factors in the present state of the country's musical life.

Overall, he held a very optimistic view of both the potential of New Zealanders to become musically educated and the future of New Zealand as a musical centre. This optimism, particularly in its initial stages, was encouraged by his observation of the country's natural advantages, advantages which had a beneficial effect on the people, especially the children:

Brought up amidst beautiful surroundings, enjoying an invigorating climate, and living a more natural and open-air life than do the children of more densely populated countries, it is perhaps only to be expected that in New Zealand children there should be an innate love of music and song which manifests itself when given the opportunity. [1927-13 Nart]

Their enthusiasm for music held great promise for the future:

From what he had seen and heard since being in the Dominion, there was an innate love of music of the best type, which required only further efforts along educational lines to develop to its fullest extent. In fact, the scope for the whole of this subject, both in schools and elsewhere in the community, was almost unlimited, . . . [1927-10 Nint]

Mindful of the difficulties which isolation necessarily incurs, he admitted surprise on his arrival at what had already been achieved musically in the young colony:

"I think it is positively marvellous that in such a short time so much good has been done already in regard to music in this country," . . . [1927-1 Nint]

¹⁶ Conclusions regarding the overall effect of Griffiths' ethnocentricity will be discussed in the next chapter.

The true spirit of music was seen to exist in some measure although "hidden away":

Small groups of music-lovers meet in private homes and perform music which is really worth-while. Here and there we find organisations (such as the Christchurch "Laurian Club") which are controlled entirely by cultured musicians and which exist solely in the highest interests of the art. [1932-7 Jedi]

Griffiths praised the Government for its part in the development of music education in appointing himself and the three other Training College lecturers in music:

Mr Griffiths said that it appeared to him that the Government was making a terrific effort to urge things on in the matter of musical education. [1927-1 Nint]

and the demand for music in schools by the public was noted [1927-13 Nart].

At the close of his first year in New Zealand, he spoke of the pleasing results achieved in schools:

The excellent work initiated by Mr. Douglas Tayler, the Government Adviser in Music, is already bearing fruit in the schools. It is no uncommon occurrence to hear children singing English folk-songs and shanties in the streets, and it seems to be the favourite recreation of students in certain centres. [1928-2 Jlet]

It was hoped that this progress would continue, having "far-reaching results in influencing the trend of musical taste all over the Dominion." [1928-8 Jart].

But it was the increase in activity in the field of composition nationwide that was considered to be the most important indication of New Zealand's musical development:

One of the most encouraging signs in our Dominion musical life is the increasing interest in musical composition. The ability of many of our instrumentalists and vocalists is most notable, but it is incontrovertible that in a country's national school of composition the most significant signs of its musical culture are to be found. [1932-9 Jedi]

In the ensuing years, Griffiths' spirit of optimism did not fade. He continued to be heartened by the high musical standards being achieved here, particularly in the area of teaching:

... our best teachers are doing a fine work in training ... young people, who can test their progress and standards by means of the examinations conducted here by overseas institutions; and some of these promising young musicians are enable[sic] to continue their studies outside this country. [1958-4 Rscr]¹⁷

and he regretted the inferiority complex which dogged many people's attitudes:

"An an Englishman, ... I have been sorry to notice signs of New Zealanders' lack of appreciation of their own standards in music. It is New Zealanders - not musicians from other lands - who say that standards in the Dominion are low, but Mr Horsley, by his success, has shown that they are wrong. Finally, his success reflects great credit on the music teaching profession in New Zealand. It is not always fully realised that early

¹⁷ See also [1946-10 Jart].

teaching forms the basis of success later." [1947-3 Nadd]¹⁸

New Zealand easily held its own against Britain in terms of musical endeavours:

City for city and population for population, music in New Zealand compared favourably with progress in Britain, Dr. Griffiths said. . . . New Zealanders believed that music in Britain was impeccable, . . . It was not. There were performances by orchestras of standing which made what the critics would call "hesitating introductions" and "ragged endings." New Zealand might miss the number of professional performances, but she gained in the light of enthusiasm shown by hundreds of amateurs. . . . New Zealanders should appreciate their own people's achievements. [1953-5 Nadd]

Civic music councils and their affiliated organisations were praised for demonstrating something of "the spirit which prevails in the Old Country to-day" [1958-4 Rscr], and the standard of music education offered at tertiary institutions was believed to be at least equal to that in Britain:

From what he had seen of the high musical standards of students in British universities he was convinced that the present honours course for the degree of bachelor of music in the University of New Zealand was equal to most British courses and was indeed, in some cases, higher. [1953-1 Nint]

It was even suggested that New Zealand might be able to influence Britain in some spheres of music by providing her with "invigorating" ideas. One of these spheres may have been post-primary music education for, according to Griffiths, there was no equal in Britain to the level of musical achievement attained at King Edward Technical College [1953-5 Nadd].

In 1958, it was asserted that musical development in the Dominion had "progressed more rapidly during the last ten years than in any previous decade." [1958-2 Rscr]. The most significant single factor in that development was believed to be the establishment of the National Orchestra, sponsored by the Government [1958-2 Rscr]. It had contributed to a general upsurge of interest in orchestral music:

"The National Orchestra is an asset of the greatest value and importance. It has created in New Zealand a widespread and intense interest in orchestras and their music. Those who gave it to us, including its early conductors, Anderson Tyrer and Michael Bowles, deserve to be remembered with gratitude. In the public interest it is an organisation which must remain." [1960-1 Nrep]

Invaluable in terms of its contribution to the country's cultural life, it deserved all financial support:

"No professional symphony orchestra can be completely self-supporting. . . . Everybody who values the culture of New Zealand - and particularly of its young people - must stand firm," . . . Every thousand pounds spent on the orchestra would be repaid a hundredfold, he said. [1954-3 Nadd]

¹⁸ Colin Horsley was a New Zealand pianist who studied in Britain on a Royal College of Music scholarship and attained recognition there.

The Government supports our National Orchestra, an essential, the value of which cannot be measured in terms of money. The orchestra represents this country's major step towards cultural maturity musically; nothing should be done which might jeopardise its existence and its standards. [1957-1 Nart]

Indeed, it was dependent on this financial support:

"I am more than ever convinced that our National Orchestra is a sign of our approach to maturity as a nation, . . . If anything were done to diminish the strength and efficiency of this orchestra I am sure that it would create a most unfortunate impression overseas, where it is realised by all that no permanent symphony orchestra can exist on the proceeds of its concerts even when those concerts are attended by capacity audiences. Our National Orchestra is in fact a national asset." [1953-2 Nint]

A "standard bearer of musical culture" [1952-1 Jadd], it enabled New Zealanders to hear music of a high quality:

Dr Griffiths described the New Zealand National Orchestra as "a thin life line" which was keeping New Zealand in touch with the best in music. He asked parents to help ensure that the orchestra was preserved as a heritage for their children. [1953-6 Nadd]

Without doubt, there was much of which the Dominion could be proud in terms of its musical life. However, there was also great scope for improvement. Deeply concerned for the future direction of cultural development, Griffiths was unashamedly forthright in his criticism of the current situation.

He called attention to the unhealthy attitudes which were eroding the productivity and optimism of the nation:

Apathy is one of the dominant features of life in New Zealand to-day. Men have lost the sense of a vocation to work; . . . There is apathy around us; and, without our knowing or wishing, it is upon us too. [1950-1 Jart]

Infiltrating the musical life of the country, these factors tended to rob music of its valuable capacity to express life's wonder and beauty:

What is it that weighs the true spirit of music down "like so much heavy and unwholesome ballast"? Is it not everything which pollutes the temple of music with the "tables of the money-changers" - the jazz song which exists for a few weeks and (having achieved its money-getting purpose) dies ignominiously and for ever: the unworthy type of music competition which (for a consideration) puts a premium on mediocrity; the "cheap" type of musical examination system which (again for a consideration) adds thousands of candidates each year to the multitude of nonentities who pose as teachers and who are able (the ignorance of the public in such matters being what it is) to compete against those who are more suitably qualified: the commission-hunters, the charlatans, the poseurs, the musically uneducated "hangers-on" who raise their voices in the councils of musical organisations too frequently in support of the mediocre. [1932-7 Jedi]

New Zealanders had failed to understand that the spirit of the people was of paramount importance and this spirit had its roots in "an active culture shown first and foremost in

music-making" [1955-2 Nadd].

Musically speaking, New Zealand was behind the times [1928-9 Jart], Griffiths instancing the case of musical institutions in Christchurch which had limited repertoires and lacked information on current developments and new works [1929-3 Nlet].

Further, no indigenous, British-based musical language had been developed [1944-1 Nadd]. The public as a whole did not seem to be interested in music of a "serious" kind, preferring instead the popular music offered on the radio [1932-7 Jedi] or the jazz music emanating from North America:

Asking "Where is our culture to-day in New Zealand?" the speaker said that there was a disturbing state of affairs. People did not express in song satisfaction with their work, and whereas their ancestors had sung songs of a living culture, an army of people in New Zealand to-day, with a priceless heritage of freedom, wanted songs of a slave culture. The mass of sad songs heard on the radio - crooning, and so on - could be directly traced to the negro songs of America, reflecting the life and mentality of slaves. [1945-2 Nadd]

The music used at many community singing sessions was considered to be highly unsuitable, thereby denying the participants the chance to experience the wholesome fellowship which potentially existed in such endeavours [1947-2 Nadd].

Before the National Orchestra came into existence, the talents of many skilled musicians lay hidden and unused, a situation which disturbed Griffiths:¹⁹

... orchestral playing has not been fostered and encouraged sufficiently in this country. Consequently, potential leaders have drifted, first into picture theatre bands, and later into the small instrumental groups forming our present YA orchestras; and the musical life of the country has been impoverished as a result. [1946-9 Jart]

The quality of music broadcast on national radio was attacked, being largely of the popular type, and parents were admonished for accepting such standards without protest:

"Parents make a big mistake in allowing children to listen on the wireless to anything that is broadcast, no matter what it is," ... It was a big mistake to deprive children of the simple songs and music which were a heritage from their ancestors, ... "You tolerate a broadcasting system which puts that sort of thing into your homes day after day, hour after hour, and you say nothing about it," ... [1947-1 Nadd]

¹⁹ One may fairly assume that the establishment of the National Orchestra in 1946 redressed this problem to a large degree.

Sadly, the passing of time saw an initial attitude of optimism and trust turn to disillusionment and regret in some areas of Griffiths' concern. Regarding the country's musical development and the role of education therein, for example, the Government at local and national level, after earlier being praised by Griffiths, was openly criticised for its lack of forward planning and its seeming inability to utilise the opportunities presented to it:²⁰

Dr. Griffiths spoke of the frustration, lost opportunity, and loss of effort which befell many individuals in New Zealand with something to give. He said that in 1929 Training College music classes for children had been started in Christchurch. They had received the full support of the Training College authorities, the local inspectorate, and the newspapers, and had eight hundred to one thousand children enrolled each year. Yet when the scheme was offered to the Education Department for use throughout the country the offer was refused. At the Dunedin Technical College a similar scheme had been started in 1933, but it also had been rejected for wider use by the Education Department. Dr. Griffiths emphasised the valuable years of music training which were lost to New Zealand by the turning down of the schemes. [1955-2 Nadd]²¹

"Musical facilities in rural areas are almost non-existent. There is no education department policy of inspiration and encouragement for music-making in New Zealand. There is no official understanding and recognition of the historic fact that a nation's musical culture must be based on a nation of music-makers." [1955-2 Nadd]

From 1927 to the present time I have had no reason to believe that the central educational authority is prepared to set up and implement a properly graded, efficient, compulsory, inclusive scheme for music in New Zealand schools - a scheme having the vitally important feature of continuity from class to class and school to school. As a substitute for a real musical scheme, I found all too often the accent to be on "musical appreciation" . . . breeding a superficial dilettantism, an uninformed critical attitude, the effects of which are still with us. [1964-1 Urep:1]

In view of this assessment, what were the prospects for the musical life of the country in the future? What could realistically be expected?

According to Griffiths, the Dominion had two distinct choices:

"New Zealand's music stands at the crossroads. Are we to remain as a prematurely aged man, not having known and experienced the fullness of life's riches, self-satisfied, complacent, ignorant - or are we to regain the fresh strength and wonder of adolescent youth and make for ourselves, as Britain is making, something which will renew our spirit and make a much greater future?" [1955-2 Nadd]

While a start had been made in realizing the second option, it was merely the beginning [1955-2 Nadd]. There was a great deal yet to be done, as reflected in the eight recommendations outlined below which summarise Griffiths' proposals and suggestions over the thirty-five years of his career to effect the growth of the country's musical culture.

²⁰ Three years later, Griffiths commended the Internal Affairs Department for its administration of the Government bursaries awarded to young New Zealanders to further their studies overseas [1958-4 Rscr].

²¹ It is worth noting that these two examples - the 1929 Training College music classes and the scheme of training instituted at King Edward Technical College - were both largely Griffiths' own "projects".

10.3 Regional development is a necessity

As we have seen, the heart of musical culture lay, for Griffiths, in the music-making of the community. It had its origins in the home and school environments and was a product of ordinary life. Thus, the idea that culture be dictated or imposed from a central authority or that the nation's musical life be focused upon a single institution or city was anathema to him:

Autocratic, centralised control is everywhere fatal to real cultural development which needs above all else to be the free expression of localised community life. Music-making amongst the people withers and dies under a nationalised broadcasting service for instance. [1946-8 Jart]

Cultural development was seen to be the responsibility of local bodies and organizations:

... music-making, broadcasting, and other activities expressive of culture in the various communities in this country should be so vigorous and so much the concern of those on whom the duties of local government and local education devolve that they should be fostered by civic organisations consisting of the elected representatives of those engaged in them and of local-governmental, educational and commercial interests. [1946-10 Jart]

and in this regard, he quoted Pope Pius XI:

"It is an injustice, a grave evil, and a disturbance of right order for a larger and higher organisation to arrogate to itself functions which can be performed efficiently by smaller and lower bodies. That is a fundamental principle of social philosophy, unshaken and unchangeable, and it retains its full truth to-day. Of its very nature the true aim of all social activity should be to help individual members of the social body, but never to destroy or absorb them." (Pope Pius XI). [1946-11 Jart]

His firm belief in the notion of regional development was clearly reflected in his call for the establishment of civic orchestras in each of the four main centres. Financed by Government and local authority grants as well as public contributions, the orchestras would draw on the musical talent of local musicians and serve their own communities:

... civic authorities should organise the best Symphony Orchestra possible in the local conditions, placing its training in the hands of a conductor who is a good teacher, a capable organiser, and who has the ability to create enthusiasm in all concerned. Each Civic Symphony Orchestra would be the broadcasting orchestra for its centre. In addition, it would give regular concerts and would provide orchestral accompaniments for the local choral groups. With a nucleus of salaried professional players (drawn from the ranks of local teachers, and augmented by others willing to become resident members of the community) it would include also many of the best amateur players. ... The Orchestra would wisely "make haste slowly," progressing steadily from year to year, gaining in knowledge, experience and cohesion, until at last it would stand as a fine example of the community's self-expression through music-making. [1946-9 Jart]

Those learning orchestral instruments would have an incentive to continue with their training, particularly if scholarships were offered:

Keen young musicians leaving school would be eager to continue their studies under local teachers (professional members of the orchestra) and so fit themselves for membership. Older players who have longed for orchestral experience would intensify their studies with similar purpose. . . . In the case of a shortage of students or teachers for some of the necessary instruments, special inducements could be offered, such as financial assistance for study. [1946-9 Jart]

In 1960, Griffiths proposed that a professional string orchestra of fourteen to fifteen players be set up in Christchurch. The envisaged group would give concert performances, accompany civic choirs, make tours to outlying parts of the region and would have a teaching function. Skilled young musicians returning from overseas study would have a chance to earn a living in their own country. Griffiths was convinced that the responsibility for bringing this about lay solely with local authorities:

"I think that Christchurch owes it to its citizens, and to its own cause of musical development to have a professional orchestra. It is absolutely imperative to act now, . . . Christchurch cannot expect the Government to establish another symphony orchestra in the South Island with its base in Christchurch. That is quite beyond the realms of possibility." [1960-4 Nadd]

In light of his thinking regarding centralisation, it is understandable that Griffiths should have been opposed to the establishment of one orchestra for the whole country fourteen years before. While the idea was still in the planning stages, he was vehement in his criticism, citing the numerous disadvantages associated with it:

. . . the immediate and superficial result would be the formation of one orchestra for the whole country, able to reach a good technical standard in a shorter time; but at what a cost! The present meagre orchestral resources of the towns and cities would be impoverished still further by the withdrawal of the best professional musicians and consequently of the best teachers; enthusiasm created in the schools would be damped and results minimised by the fact that there was only one symphony orchestra for the whole country instead of one in each of the four main centres; the number of orchestral concerts and of choral concerts supported by an orchestra would be limited by the circumstance that one (centralised) orchestra would have to travel round the country trying to do the work of four. Keen amateurs would be denied the experience of playing in a large orchestra; and once more the local communities would find themselves left orchestrally mute. In very truth "an abstract and superficial progress" would be "the mark of a vital decline." [1946-9 Jart]

Yet, within ten years of its establishment, Griffiths was heralding the National Orchestra as an asset of considerable national importance, a progressive institution which deserved all support.²² In his opinion, it was one of the most promising developments in New Zealand in the furtherance of cultural and educational welfare.²³

²² See pp. 293-294.

²³ Recollections of the National Orchestra, tape, 29 March 1951, Radio New Zealand.

10.4 Amateur music-making must be fostered

That music would become a natural part of everyday life, practised by the majority of the population, was one of Griffiths' most ardent hopes. In fact, he viewed it as a necessity; it was vital to the cultural regeneration of the nation:

Professor Griffiths thinks that New Zealand cannot expect to become fully developed culturally in music until the whole country becomes a nation of music makers. Wherever there were communities, both large and small, there should be ample opportunities of music development based on folk and national music, he said. [1959-1 Nint]

The masses needed to be musically educated [1954-1 Nadd], [1954-2 Nadd], for only then would something of the spirit of old English culture be recaptured:

The country could do without concert-hall musicians and touring artists if in its homes and schools people were making music for themselves, and enjoying it so much that they asked for more teaching. In a few years there could be a tremendous move for music, and the true spirit of British culture and freedom would again be in evidence. [1945-2 Nadd]

It was important that musical organisations be nurtured in the community to give young people and adults the chance to put their training to productive use:

As this choral and instrumental music-making must be carried over into the wider life of the community, it is obvious that local choirs, orchestras and bands for adolescents and adults must be fostered. [1946-10 Jart]

10.5 Strong, effective leadership must be exercised

The feasibility of a scheme of musical training on the scale envisaged by Griffiths demanded the availability of skilled and capable musicians in each community to exercise effective leadership:

"The present and future development of musical activity in New Zealand demands men and women with the personality, vocation and trained ability for leadership. . . ." [1955-1 Nrep]²⁴

One such musician as cited by Griffiths was Professor Victor Galway, a man who was "ahead of his time in aims and standards."²⁵

²⁴ See also [1949-2 Nadd], [1951-3 Nadd], [1954-2 Nadd].

²⁵ An appreciation of Dr. Galway, tape, 21 June 1955, Radio New Zealand.

Griffiths recognised this need but was aware that his concern was probably not shared by the public. The musician would have to begin working in the community and achieving tangible results before his or her work was valued and appreciated by the public at large:

The supply of leaders and then the demand must come before the demand for leaders and then the supply.

[1954-2 Nadd]

There are those who say that the training of leaders is unnecessary until there is a public demand for them. Surely, however, leadership is necessary first to arouse public interest and create the demand. Britain has found it so. [1957-1 Nart]²⁶

The three groups of people with whom these leaders would be working were identified as being professional musicians, amateurs who already had an interest in music and, most importantly, the general public [1954-1 Nadd], [1954-2 Nadd]. Griffiths had no illusions that theirs was a simple or straightforward task, and he outlined certain skills required by them:

"Leadership is required - not that leadership which suggests intellectual superiority, but the ability to be a "good mixer," to be able to cooperate and to impart enthusiasm, . . . Some small groups such as this will grow while others will die." It would depend on right leadership and the ability to create; there was no middle course. [1950-6 Nadd]

Griffiths' awareness of the acute need for musical leaders throughout the country prompted his involvement in the vacation music schools, the week-long courses which aimed specifically to prepare participants for leadership roles.

In future years, a similar shortage would only be prevented if those with potential musical ability were identified and trained as early as possible. Systematic programmes of training needed to be developed:

School music as I understand it . . . does not exist primarily for vocational training in the professional sense. . . . Nevertheless, music is one of the vocations; and New Zealand must produce its own trained musical leaders and performers, planning their training systematically and with continuity through the schools, the Universities and the conservatorium organization or organizations for the establishment of which all interested in musical education here must work. [1958-3 Rscr]

Secondary schools had an important part to play:

" . . . In our time it is vitally necessary that leaders should come first. For some years this state of affairs has been well known, and people, as so often happens, look for the easy solution. What is generally done is not, for instance, done at the Christchurch Boys' High School or Nelson College, where the boys are trained in their classes several times a week and the school brought together each week as a part-singing choir. That is the hard way, but it is the only good way." [1954-1 Nadd]

²⁶ See also [1956-1 Nint], [1958-4 Rscr].

as did the universities whose duty it was to encourage potential leaders:

"One of New Zealand's greatest needs is for competent, enthusiastic leaders . . . We have this in mind in training our students [at Canterbury University College]. We impress upon them that they have a duty to the community and that they must give others the benefit of the training they have received." [1946-3 Nint]
 "At no time more than the present has this nation needed men and women with the personality, initiative, trained vocational skill and the pioneer spirit to turn the passive spirit of the nation into an active spirit, . . . We need men and women of the right calibre to lead, and it is the duty of the university to find those leaders and train them. Very few people today can live in the ivory towers of pure scholarship or pure research. People have to get out into the community, to work shoulder to shoulder with the mass of the people, and actually be leaders. But when we come to a musical faculty there is the old idea that it is there to train composers and musicologists, but not to train music leaders. That tradition came from Britain to New Zealand, and it is still here." [1954-1 Nadd]

In 1959, musical leadership became an option to the musical exercise within the Mus.B. degree at Canterbury University College, having been introduced informally in 1954. Extending over three years, it included studies in the principles of musical leadership in the community, choral and instrumental training, conducting, composition and arrangement, and organisation and direction of group schemes.

Further, the Education Department adopted a policy in the late 1950s whereby those with potential musical talent intending to take university degree courses were accepted for Post-Primary Teachers' Studentships [1958-4 Rscr].

10.6 Opportunities must be created for young musicians to work in New Zealand

While on his visit to Britain in 1952-1953, Griffiths made contact with New Zealand students furthering their musical studies in London. The standard of their work was praised:

Questioned about the standards of playing achieved by New Zealand students in Britain, Professor Griffiths said he talked to many leading musical authorities and there was no doubt about the ability of young players. Not only were there such brilliant concert soloists as Richard Farrell, Colin Horsley, and Alan Loveday, but there were also many other students in Britain who showed outstanding musical promise. [1953-1 Nint]
 His recent trip to Britain had confirmed his view that the boys and girls of New Zealand could hold their own anywhere musically, . . . The best New Zealand students swept all before them at London music colleges he added. [1953-6 Nadd]

They were reminded of the debt they owed to their own country. However, the relationship was two-way; New Zealand had to offer something back in return:

"With regard to you students coming back to New Zealand, I have been told by various heads of colleges here in this country that one of the hardest jobs they have to face is to get a New Zealand music student to go back to New Zealand. The responsibility for that doesn't lie with the music students in the first place. It lies with New Zealand. If New Zealand wants you people back - you who have come here to Britain to benefit yourselves and to make yourselves proficient - New Zealand has got to win you back not only with words, but to say, "We want you back for your art; and in return we will give you generously the fees, the income and so on that are going to draw you back to this country." . . . Stressing the importance of "the spirit of adventure to go into difficult country," Mr. Griffiths told the students finally: "Your place is back with the pioneers in the country we all love so much." [1952-2 Nadd]²⁷

Job opportunities had to be created in order to retain the best musicians, not only as performers but also in the field of education:

He thinks there could be an improvement in the way of keeping good musicians in New Zealand instead of having them leave the country to get better opportunities. "The plea is that there are no jobs for them in New Zealand," he said. "Well, jobs must be made for them here." One way of making opportunities would be to have full-time appointments of directors of music in post-primary schools. "If this type of position was available for New Zealand musicians it would fulfil a two-fold purpose," he said. "It would give New Zealand youth the benefits of the musicians' experience and would keep these musicians in the country." [1959-1 Nint]

10.7 A national, progressive scheme of music education is needed in the country's schools

In order that musical education in the schools be effective and widespread, a nationalised programme based on practical music-making was advocated. As might be expected, it was to be based on the scheme devised by Griffiths at King Edward Technical College:

There is urgent need for a national minimum scheme of school musical activity, such a scheme to be based on actual music-making; the main principles being the whole school as a part-singing choir daily in Assembly and opportunity for anyone in the school to learn any instrument of the orchestra or the band by class tuition methods and daily organised and supervised class practices. Such a national scheme should have above all else the quality of continuity so that - right through the nation's school systems - the music-making and musical study generally may be progressive. The suggested scheme should be the product of thorough study and discussion by trained and experienced musical leaders and teachers in conference. [1958-3 Rscr]

Vital to the implementation of such a scheme was the comprehensive and efficient training of school music directors and class music teachers, primarily under the direction of university music departments [1964-1 Urep:7].

²⁷ See also [1952-1 Jadd].

Griffiths also called for the appointment of a national supervisor of school music as well as the creation of music directorship positions at post-primary schools [1958-3 Rscr].

10.8 The Government has a crucial role as patron of the arts

The importance of the Government's role as financial supporter of the arts was well recognised by Griffiths. Indeed, the existence of the national orchestra depended on such support [1957-1 Nart]. However, more could be done, in his opinion.

It was suggested that a school of music specialising in the training of woodwind players be established at Nelson, the staff to be engaged by the Government [1957-1 Nart]. The setting up of an Arts Council funded by the State was hinted at:

The Arts Council in Great Britain is one of the instruments of State patronage. It exists entirely in the interest of professional music making. New Zealand has as yet no comparable institution. [1958-4 Rscr] while the lack of facilities for conservatorium training, Government-sponsored training of instrumental class teachers, financial support for local musical activity, a national festival organisation and a national youth brass band was recognised [1955-2 Nadd].

In concluding his report of 1958 on the future of musical culture in New Zealand,²⁸ Griffiths quoted from the 1951-52 Report of the Arts Council of Great Britain:

"The role of the State or City as benefactor of the Arts was familiar enough in every ancient civilisation, and it is right that the contemporary successors of those institutions should maintain the tradition of collective patronage." [1958-4 Rscr]

10.9 All musicians, both professional and amateur, must aspire to high standards

For Griffiths, the matter of musical standards remained incontrovertible: one must aim to reach

28 See [1958-4 Rscr].

the highest standard practicable in all music-making endeavours.²⁹ Only then would the pleasures inherent in music be fully experienced:

Referring to the matter of standards the speaker said: "If you don't aim at a high standard you will never get the full enjoyment out of music." [1951-3 Nadd]

10.10 A system of regional conservatorium training is urgently required

The need for regional conservatorium training in New Zealand, an issue to which Griffiths made some reference in the mid-1930s in his capacity as editor of *Music in New Zealand*, continued to hold his attention on his return to Christchurch. In fact, it assumed greater prominence at this stage of his career, becoming the single most important issue to which he addressed himself. His total opposition to a national centralised institution remained steady, for several reasons.

In the first place, the many costs involved in establishing and supporting such an institution would be prohibitive [1956-3 Nint], [1957-1 Nart]. As the Government was already subsidizing the national orchestra, it was unlikely that it would pour further money into such a proposal, at least in the near future:

Where so much is centralised, it is easy to understand the popular assumption that conservatorium training in New Zealand inevitably implies one institution situated in Wellington. A little thought will show such an assumption to be unwise. The Government supports our National Orchestra, an essential, the value of which cannot be measured in terms of money. . . . nothing should be done which might jeopardise its existence and its standards. The establishment and maintenance of a worth-while central conservatorium would involve heavy expenditure; and it may be questioned if (in the foreseeable future) any Government paying for the upkeep of a professional symphony orchestra would consider that additional expenditure justified. [1957-1 Nart]

For the student, the expenses incurred in living away from home would be considerable:

Notoriously it is difficult to secure in Wellington board and lodging of the standard which the parents of conservatorium students would desire for them; and it should be remembered that students living away from home must be adequately housed and fed, enabled to live in conditions favourable to study and practice, and all at a reasonable cost. [1957-1 Nart]³⁰

²⁹ "Looking back" interview with Helen Holmes, tape, 14 November 1980, Radio New Zealand. See also [1935-10 Nrep].

³⁰ See also [1946-11 Jart].

Concentrating training in one location would have the effect of draining the best musical talent, both students and teachers, from the other regions:

And, if it is argued that the best local teachers would receive staff appointments in that organisation [National Broadcasting Service conservatorium], would not the consequent impoverishment of local training resources be highly detrimental to the interests of the deprived communities? [1946-11 Jar]³¹
 "... many of the best music students would be drawn to that centre and away from others offering no comparable advantages. Previously, communities had lost teachers. Now they would lose the best of their musical youth." [1960-1 Nrep]

In any case, training facilities already existed at the local level, as well as opportunities to participate in music-making activities:

It will be seen, then, that wide facilities for musical training exist already in New Zealand. Students are able to pursue their studies under teachers in their own localities, at a reasonable cost, and without the necessity to withdraw from the musical activities of their communities. [1957-1 Nart]

It was unlikely that private teachers would support the scheme, their reasons being quite justifiable:

In the knowledge that they themselves have been proved fully capable of training their students up to a standard approved by the same authorities, would the best local teachers advise their students to leave them in order to go to the N.B.S. Conservatorium? [1946-11 Jar]

Furthermore, if the conservatorium was established under the auspices of the National Broadcasting Service, as was the proposal, confidence in the educational standing of the institution might be questioned:

Would parents, students and teachers consider that such a Conservatorium, controlled by a government bureau, had a teaching authority comparable with that of the University or of the overseas institutions mentioned? [1946-11 Jar]

The inevitable formation of an orchestra attached to the conservatorium would further curtail music-making at the local level by preventing the formation of proficient regional orchestras.

Amateurs would be denied valuable experience and their enthusiasm, indispensable to the rejuvenation of cultural life, would be dampened [1946-11 Jar]. Also, the number of concerts

³¹ In this and other articles on the matter of conservatorium training written in the 1940s and '50s (such as [1946-11 Jar]), Griffiths expands and updates his initial argument against a centralised conservatorium which was published in 1937 in *Music in New Zealand* ([1937-2 Jedi]).

given by the orchestra would be unavoidably limited [1946-11 Jart].³²

All in all, the drawbacks of establishing a national conservatorium far outweighed the advantages, in Griffiths' estimation. However, the need for some form of conservatorium training still existed.

For Griffiths, decentralisation was the only logical and acceptable option, allowing, as it would, greater equity in the fostering of music-making throughout the country rather than concentrating development in one location [1960-1 Nrep]. In this way, the specific needs of each region would be served:

. . . such a Conservatorium would be working in close contact with local conditions and would not only direct its policy in conformity with the requirements of the people's musical needs but would have also a direct effect on the development of community culture and its expression through culture. [1946-11 Jart]

Based on observations made in Britain, he suggested that facilities for training be set up at the university colleges:

British musical leaders had asked him why New Zealand was not catering for its own musicians. They pointed to the many university centres in Britain with conservatoriums where music departments had been allowed expansion. "That is our best chance of a conservatorium in New Zealand," Dr. Griffiths continued. One or more of the colleges should allow its music department to make the beginnings of a conservatorium. [1953-4 Nadd]³³

The scheme would cater for both vocalists and instrumentalists, allowing them to become proficient individually and as members of chamber groups and orchestras [1953-2 Nint]. On a wider level, it would enrich the cultural life of the whole country:

The chief work of such a Conservatorium would be to set and test standards and to direct its whole energies to fostering true musical expression of culture amongst the people. [1946-11 Jart]

In fact, Griffiths labelled the conservatorium "the most important agency in musical progress" [1953-4 Nadd], believing it would nurture both professional and amateur music-making [1960-1 Nrep].

Thus, conservatorium training was beneficial for both the individual and society as a whole. In

³² It was in the light of such reasoning that Griffiths suggested the setting up of orchestras in the four main centres [see pp. 297-298].

³³ See also [1953-2 Nint], [1953-3 Nadd], [1956-1 Nint], [1957-1 Nart], [1957-2 Nart], [1960-1 Nrep].

outlining its specific objects, Griffiths clearly underlined this duality:

Its objects are to set the highest ideals and standards and to arouse the enthusiasm of students for the unremitting pursuit of them; to provide the best available teaching and to admit students most likely to benefit, enabling them to live and work together, not necessarily as residents, and so to find the spirit of emulation and co-operation in the pursuit of common aims and in the group activities of choir, orchestra, band, and chamber music ensemble; to help provide for professional and amateur musical life the necessary composers, performers, conductors, and teachers required for its vigorous existence; to introduce music students to the wider aspects of culture and education; and to offer the further necessary training for those who are to become directors of music and class teachers in schools, adult education, community centres, youth clubs, and similar spheres of work. [1957-1 Nart]

This last function, that of preparing musical leaders, was considered to be particularly vital, as Britain had recognized:

... leadership is necessary first to arouse public interest and create the demand. ... Necessary as all this is in Britain, it is even more so in a young country which owes a duty to the awakening cultural hopes and ambitions of its youth. Britain realises that its national life must be renewed and made stronger than ever through reconstruction not only of material things, but even more of things pertaining to the spirit. New Zealand's need in this matter is no less, even though this country escaped the grosser ravages of war. [1957-1 Nart]

In the proposed scheme, both theoretical and practical training would be offered. A resident professional string trio or quartet would be established in each centre, funded by the university and/or the Broadcasting Service, providing skilled teaching and giving demonstrations and concerts [1957-2 Nart]. The potential benefits of their work were considerable:

Besides being a great help to the active chamber music societies throughout the country, the quartets would provide four very good string teachers in each centre. ... Ultimately the National Orchestra would be able to draw on the string players, and at least a good string orchestra could be started in each centre. "Furthermore, New Zealand students who have gone overseas would have an incentive to return here, ... At present they have a feeling they are not wanted." [1956-1 Nint]

Within time, the scope of the scheme could be extended to include tuition on a wider range of instruments:

Probably it would be necessary to have a small school in one place at which expert instruction in wood-wind instruments, the french horn, the harp, and percussion could be given to selected students. ... There is ... the Nelson School of Music; and it might be possible to arrange for this work to be done there. [1957-2 Nart]

and the services of private teachers would be utilised where necessary:

The standard of a person's teaching is not raised merely by the fact that he leaves a private studio for one in an institution; hence, if results demonstrate his ability, his work in the former is valuable in the scheme for a decentralised conservatorium. [1957-2 Nart]

The lack of a combined central conservatorium life was not considered to be a problem; Griffiths

was confident that it would develop as the scheme expanded [1956-1 Nint].

Control of each conservatorium would be exercised jointly by the Government and the individual university concerned, and an internal system of examinations would be organized [1957-1 Nart]. In the long-term, it was expected that the scheme would become financially self-supporting, the costs being relatively few in comparison with those involved in the Wellington-based plan [1957-1 Nart].

Keenly aware of its potential value to the musical life of the Dominion, Griffiths was determined to have his proposal realized [1953-3 Nadd], [1953-4 Nadd]. He made repeated calls for the establishment of a conservatorium at Canterbury University College, citing the need for the training of musical leaders and the lack of string players in the city as the main reasons:

At Canterbury College a group of four good string players also competent to teach was needed, so that people doing theoretical work would have their attention drawn to the importance of practical work. This would help to provide music leaders and to replenish the stock of string players so much needed in New Zealand.

[1954-1 Nadd]

"The need for a small conservatorium training scheme in the music department of Canterbury University College is as urgent as ever . . . The aim at Canterbury would be to use this type of conservatorium training as an invaluable aid in the preparation of future community musical leaders, and especially as post-primary school and adult education directors of music. . . ." [1956-2 Nrep]³⁴

The planned move of the university's campus to Ilam provided another opportune time to restate his case:

" . . . The time is at hand for the planning of new buildings for the department of music at Ilam. One university almost certainly will have to pioneer the suggested conservatorium developments and it is appropriate that the University of Canterbury should do so." [1960-1 Nrep]

In 1958 a string trio was, in fact, set up within the music department, the three members³⁵ being accorded the status of part-time lecturers. Their duties included the demonstration of string techniques and textures, leadership of the university orchestra, the supervision of string ensemble groups and participation in lunch-time recitals [1958-1 Nrep].

It is difficult to ascertain whether or not Griffiths believed that there would ever be need for a centrally-sited conservatorium in New Zealand. Opinions sought by him in Britain clearly favoured

³⁴ See also [1954-2 Nadd].

³⁵ Membership of the trio, which gave its first official performance as the University of Canterbury Trio on 23 April 1959, was: David C. Stone (violin), Elizabeth A. Cook (viola) and Thomas G. H. Rogers (cello). Maurice Till was appointed part-time lecturer in piano in 1959.

this option:

Of a discussion with the head of the Royal College of Music (Sir George Dyson) and the head of the Royal Academy of Music (Sir Reginald Thatcher) in London in 1952, Professor Griffiths said there was no doubt in their minds that ultimately a centralised conservatorium in this country is an imperative necessity.
[1956-3 Nint]

However, he was adamant on the question of where it should be sited, if it were to be established:

Professor Griffiths cited the University College of Cardiff as an example of a conservatorium existing in circumstances comparable to New Zealand. . . . "What makes Cardiff such an important musical centre in Wales is that the Welsh National Orchestra is based in Cardiff University and the college has at its doors competent teachers of orchestral instruments - the basis of a conservatorium, . . . If it is to be on a similar basis to London or Cardiff, it must be where you have your big orchestra," . . . [1956-3 Nint]

* * *

Based on a clear understanding of the place of music in life and the nature of music education, Griffiths applied his philosophy to the state of New Zealand's cultural life. Keen to witness and play a part in the development of the Dominion's musical culture, he offered assessments of the present situation and suggested various means for its improvement.

Fundamental to his thinking was the firm conviction that British music and musical life provides the best and, indeed, the only model for the outlying colony. It was a view that remained, unchanged, throughout the thirty-five years of his career. He held an optimistic view of New Zealand's potential as a musical centre, based on such factors as the perceived natural affinity of the people for music, the high standards of teaching being attained and the establishment of the National Orchestra. However, he was also openly critical of those factors which were seen to be eroding and "polluting" this progress including apathy, the commercial exploitation of music, and the general preference of the public for jazz.

In the light of such criticisms, he made eight proposals which were viewed as being essential to future progress:

- * regional development is necessary for uniform growth throughout the country.
- * amateur music-making must be fostered if music is to become a natural part of everyday

life for the general population.

- * strong, skilled leadership must be exercised if musical training is to be effected on a widespread scale.
- * New Zealand must retain the skills, enthusiasm and energy of its young musicians by creating job opportunities for them.
- * a national, progressive scheme of music education must be instituted in the country's schools.
- * the support of the Government as patron of the arts is vital.
- * all musicians, both amateur and professional, must aspire to high standards if the full pleasures of music are to be experienced.
- * a system of regional conservatorium training is required to provide members for orchestras and chamber groups, to train musical leaders, and more generally, to enrich the cultural life of the whole country. Griffiths proposed that the training scheme be affiliated to the university music departments.

11.

CONCLUSION

This study has sought to examine the life of Thomas Vernon Griffiths and assess his personal philosophy regarding music education by analysing the writings preserved by him in his collected Papers. Existing assessments of Griffiths were evaluated, along with the two primary public references which he produced - his book *An experiment in school music-making* and the journal *Music in New Zealand* of which he was editor. Biographical details followed the literature review, and the principal sources of his inspiration were considered and the educational contexts from which he emerged and into which he entered were outlined. Finally, his philosophy of music in relation to life in general, to educational philosophy and practice, and to New Zealand's musical culture was discussed in detail.

In analysing the nature of Griffiths' ideas and beliefs, one is inevitably confronted with a number of key questions about the practical realisation of these beliefs in his work as a music educator in the Dominion: how successful was Griffiths' work? What factors contributed to, and limited, his effectiveness as a music educator? If his work at the post-primary level was as successful as it appears to have been, why was the scheme of training developed at King Edward Technical College never adopted or even accepted by educational authorities?

Before we consider these questions, it is useful to consider Griffiths' beliefs and their manifestation in his work in relation to a standard model of music education incorporating a set of generally-applicable principles, for only then will Griffiths' strengths and shortcomings as an educator be more easily identified. Such a model is provided in the study of the universals of music

education, and before proceeding further, the results of such a study undertaken by the author¹ will be briefly summarised.

11.1 Towards a model of universals in music education

The study of the universality and diversity inherent in mankind is one of the oldest and most profound of human activities. While the importance of highlighting the differences between cultures is self-evident, contemplation of those aspects of life and living which are common to two or more cultures is equally important in fostering mutual understanding and a growing awareness of the bonds that link mankind. Any aspect of culture which is known to exist in all cultural groups can be studied in terms of its universality. One such aspect is music, and through an understanding of universals in music one may further investigate the universals of music education, for it is through the process of learning that the underlying concepts which lead to actual musical behaviours (such as performance) are acquired.

Philosophical debate on the whole issue of universals has continued without respite since the time of Socrates. It appears that those involved agree on only two points: firstly, that universals do in fact exist; and secondly, that they are abstract in nature, being objects of thought rather than sense perception. By tradition, universals are contrasted with "particulars" or "individuals", the general contrasted with the numerically unique, and the four leading theories of universals - realism, conceptualism, nominalism and resemblance - are, in effect, differing explanations of just what this generality and our experience of it involves.

Due to the incompleteness and/or fallaciousness of the reasoning associated with the first three of these theories, the tenets of the resemblance theory are seemingly the most valuable for assimilation and adoption in any study of universality. Claiming that universals are generalities and are based

¹ Hawkey, The universals of music education. The original study, undertaken as part of the author's Mus.B.(Hons) programme, considered the writings of various authors - notably List, Gourlay, Harwood and Sloboda (full citations are given in the bibliography) - in the formulation of a model of the universals of music education. See Hawkey, *ibid.*, for details.

upon resemblances between objects and events rather than the presence of a single common element, this particular theory rests on a bed of multifarious interwoven relationships in which some degree of likeness is discerned. Given the lack of a comprehensive definition in the literature relating to universality, the following may be formulated:

A universal is a principle, notion or factor which exists in all, or at least, in a significant proportion of, the individual instances of a general object, event or phenomenon. The degree of uniformity or consistency inherent in each instance may vary from identical and complete likeness to mere "resemblance" where the similarity is marked enough to allow any generality to be discerned.

Interest in the matter of universals in music is fairly recent, dating back to the early 1960s when ethnomusicologists who had previously concentrated on investigating and defining the differences between the musics of various cultures proceeded to turn their attention towards the study of those aspects or characteristics which were common to various cultures. All in all, it appears that it is possible for those that grapple with this issue to adopt one of three stances based on the level of belief in the existence of musical universals.

The first possible stance is the outright denial of the universality of music. According to its supporters,² it is impossible to establish the absoluteness of any principle or factor given the enormity and impracticability of the task necessarily involved in studying every culture in a thorough and systematic manner which is sympathetic to the distinct beliefs and way of life of each particular group. However, the non-verifiability of universality need not become a barrier to the study of universals for just as absoluteness cannot be empirically proven, neither can non-absoluteness.

A second stance is one of non-committance, taking into account the difficulties involved in any investigation of universals. The issue is not so much one of whether universals exist but rather, the manner in which they can be discovered if they do exist. Consideration of the problems involved in exploring universality³ highlights the need for the definition of certain parameters before the study

2 They include List and Herzog [cited in List (1984)].

3 See, for instance, Gourlay, List, Nattiez, Boilés and Nettl.

can proceed. The boundaries of the field in question ("music" for instance), the phenomena being studied (in our case, "music education") and the target group or culture must all be clearly set down, as must the definition of "universality" itself. Also, this definition of the field and phenomenon must be wide enough to preclude any hint of ethnocentrism.

The acceptance of the existence of musical universals characterises the third stance.⁴ Definitions of the term "universal" point up the necessity of imposing a condition on research in this area in order that meaningful information and insights will be discerned. This condition is based on the relationship of universals to humanity:

... universals acquire significance when they enable *some* human beings to recognize characteristics that are, or may be, of value to *all* human beings in enabling them to be more fully human.⁵

While the imposition of this condition eliminates a number of universals which are completely valid, by directing investigation towards areas which are potentially more valuable, it is a useful procedure to adopt. Thus, the above definition of "universal" may be amended as follows:

a universal is a principle, notion or factor which exists in all, or a significant proportion of, the specific instances of a general object, experience or behaviour which underlines in some way the humanity of mankind.

Three areas in which writers referred to in this discussion have searched for universals are: the music itself (or the arrangement of sound which is termed "music"), the perception and cognition of sound and the social interaction surrounding the creation or composition, performance, learning and acceptance of music. It is to the aspect of the learning of music that we now turn.

In order to define "music education", its two constituent elements demand consideration. In examining the concept of "music", it is necessary to furnish a definition which is culturally fair, one which is general enough to include all the world's musics and pointed enough to refer specifically to those experiences which are generally regarded as "musical". In her examination of the universals of music, Ellen Koskoff furnishes a definition which has this necessary blend of generality and

⁴ Its proponents include Harrison, Nketia, Koskoff, McAllester, Harwood and Blacking.

⁵ Gourlay, *The non-universality of music*: 26.

precision, one which is therefore worth adopting for our present purposes:⁶ "Music is a system of sound structures given and received (i.e. *communicated* with intention) by all humans (although in different ways by different societies, but, nonetheless, found universally), where emotions and experiences, which are part of our universal "humanness", are manifested through the universal medium of performance."⁷

"Education" is a broad and wide-ranging concept implying a process of developing or drawing out from a condition of latent or potential existence.

Music education is similarly comprehensive. A multi-faceted phenomenon, it encompasses many experiences and situations which contribute to the development or enrichment of one's awareness of, or responsiveness to, music. First and foremost, it is a process of transmission whereby music as sound and musical behaviours, skills and knowledge are passed on from one person to another, both within and between cultures.

By dividing the practice of music education into its various components - the content of transmission, the processes or methods of musical transmission, the participants involved in this transmission and the philosophy of music education - areas of investigation are suggested. The first of these - content - deals with the actual musical material transmitted and as it is irrelevant to this study, it will be disregarded.

The process of musical transmission encompasses the "how" of music education - the ways and means by which it is passed on through the generations. Although it is not a homogeneous group of experiences and practices, it is possible to form general subdivisions within the multitude of learning procedures, based on an individual's intention to learn. One such system of subdivision is outlined by John A. Sloboda in *The musical mind: the cognitive psychology of music*.⁸

He opts for a simple dichotomy in which "musical learning and development" is divided into

⁶ The range of possible definitions of "music" is wide and varied, moving from a simple physical description (e.g. "Music is organised sound") through to Koskoff's lengthy explanation which admits a Tolstoy-like "language of emotions".

⁷ Koskoff, *Thoughts on universals*: 72.

⁸ Sloboda, *The musical mind*: 195-196.

"enculturation" and "training". Enculturation is defined as "the spontaneous acquisition of musical skill . . ."9; it has its basis in a shared set of capacities present at or soon after birth and is typified by a lack of self-conscious effort.10 The opposite of enculturation, training, is not shared by all members of a culture; it involves self-conscious effort on the part of the individual seeking to improve his or her skills; and it adds to the depth of knowledge and proficiency in one area only as opposed to the whole cognitive system.11

Undoubtedly, reality is not as clear-cut as this simple division might imply. While training may be regarded as a continuum based on the degree of its intensity, enculturation is less easily defined, recognized and measured.

Given that everyone is subject to the forces of enculturation simply by living amongst a particular group of people who share certain values and ideas regarding acceptable patterns of behaviour, and that music is culture-specific and part of the total "package" of traditions, ideals and behaviours which serve to individualize each culture, it may be asserted that enculturation is the dominant process at work in music education. It moves from simple awareness of a musical stimulus (the infant) to the willingness to receive and respond to particular stimuli (the adolescent) to the valuing of music and the learning of music for its own worth (as exemplified in the music of peasant or "traditional" cultures, for example). Imitation plays a key role in this progression from passive perception to active musical behaviour.

Training, on the other hand, is not universally present in the whole process of musical transmission, being the domain of particular members within any culture. However, other universals do exist in the training concept.

Firstly, music training is a necessary prerequisite for specialisation in music. That is, in order to become a musical specialist, whether in the field of performance, composition, pedagogy, instrument

9 *Ibid.*: 195.

10 *Ibid.*: 195-196.

11 This subdivision of musical transmission into "enculturation" and "training" parallels in some respects the difference between "culture" and "education" as identified by Griffiths, where the former refers to the formation of moral, aesthetic and spiritual values through the experiences of daily life and the latter more specifically describes the development of the intellect (see 8. *Philosophy I: Music in life*: 242).

making or whatever, one must undergo certain periods of specific training or preparation.

Secondly, training necessarily involves an agent or teacher, one who transmits skills and behaviours of a specific nature to the less experienced student, and examples of such an agent may be an established musician, an institution, a ceremonial practitioner (for example, the *domba* school of the Venda of East Africa), or a family member.

Thirdly, training generally involves certain principles of technique - namely, motivation (the stimulating force or incentive behind a particular behaviour or action) and guidance (whereby the student's random responses are limited to encourage correct responses). Rehearsal is also associated with training, for proficiency at any level requires practice of a repetitive nature.

Finally, it may be proposed that all systems of musical training are guided by an underlying philosophy which outlines the purpose of that training, for any deliberate or conscious activity has some degree of purpose associated with it. These philosophies vary widely, ranging from the pragmatic (where the primary aim, for instance, is to be able to play an instrument or sing a particular song) to the spiritual, involving the development of the mind and the discovery of hidden "truth" (as in Suzuki's Talent Education method).

The cognitive aspect of the process of musical transmission - the way in which the individual perceives, organises and makes sense of musical stimuli - is also an area in which universals have been studied in past investigations. An account by Dane L. Harwood of work done in this area¹² identifies five examples of processing similarities across cultures: pitch perception, octave generalization, the use of discrete scale pitches, melodic fission or "auditory stream segregation" (whereby, in certain cases, successive notes are heard as two or more separate lines of music) and the perception of melodic contour. To this list, another principle may be added - namely, the perception of tonal hierarchies.

Examining the semantic domain of music, Harwood asserts that meaning in music exists in certain relationships: of music to its prior performances, of music to the way in which humans view

¹² Harwood, Universals in music.

and come to terms with their world, between the performance of music and the way in which it is played and understood in that particular community, and between the music and its present audience.

As observed, musical transmission is a two-way process involving the agent or teacher (which, in the case of enculturation, may be society itself) and the student (or the one who is in a position to learn). The presence of an underlying philosophical basis is a universal feature of systems of musical training but what of enculturation? Obviously no part of enculturation exists in or is based upon a premeditated philosophy for it is an unconscious or unintentional process. Perhaps, then, it is not the existence of such a philosophy which is universal but that which it effects. That is, the formulation and subsequent carrying through of the philosophies in systems of musical training brings about something which is already present in enculturation - namely, the fostering of an essential humanness. Whether training aims to develop in the students certain intangible qualities of character or disposition, nurture aesthetic awareness or support those musical traditions which lie at the heart of cultural identity, it has a definite socio-cultural role.

To be sure, humanisation is a factor in enculturation, given that the latter describes the process whereby one gains a sense of cultural identity by absorbing the behaviours and practices of his or her social group. The importance of this education process in the development of human qualities is stressed by John Blacking in his discussion of the role of tradition and change in society:

Without cultural tradition there can be no development of the capabilities that distinguish an organism as being human . . . Human beings are not born human. They are born only with the potential to become human. . . . Humanity is therefore a much more fragile quality of the human organism than are the behaviours of many other animals, and education is a condition of becoming human.¹³

Essentially, the motivating forces behind the transmission of musical skills and knowledge from one person to another are bound up in the need, either consciously or unconsciously felt, to know, explore, experience, express, confront and understand more deeply and more succinctly, the subjective reality of life and living. Above all, music and music-making are inextricably bound up in the world of feeling, that intangible, ineffable realm of non-discursive sensation which is central to the whole concept of humanisation. The experiences of listening to, studying, performing and composing music are thus feelingful experiences.

¹³ Blacking, *Tradition and change*: 11.

From a study of writings relating to the universality of music education, eight principles can therefore be identified as being universally applicable across all cultures:

1. Enculturation is the dominant process at work in music education. Any person who lives within a community in which music is present is subject to its forces.
2. Music training is a necessary prerequisite for music specialisation.
3. The training process always involves two participants or parties - the student(s) and the agent or teacher who is necessarily a specialist himself or herself.
4. Technique, encompassing motivation and guidance, is a vital ingredient in the training process.
5. Rehearsal is a factor in the development of musical performance skills.
6. Despite the influence of cultural upbringing, the perception and processing of musical stimuli is identical for all humans in some respects.
7. The understanding of musical perceptions is based on certain relationships.
8. Music education is a factor in the humanisation of man. The capacity and intention to make and learn music is totally human, and through the realisation of this tendency, those characteristics which differentiate man from other living organisms are developed. At the heart of the process lies feeling, for music education is a feelingful experience.

Of all those outlined above, it is the final principle which is the most difficult to express in a clear and concise manner. This is due to the nature of feeling itself which is highly abstract and essentially incapable of being set down in words. However, this relative inexpressibility in no way impinges on the importance of this principle. Indeed, one may assert that it is the most significant of the universals of music education for, above all the others, it says something about the intrinsic nature of mankind, the humanness of man which, according to our understanding of the character of any universal, is the main factor in determining its degree of meaningfulness.

Music education is the education of human feeling, both subjectively, with the pervasion of feeling in all experiences of music, and cognitively, as knowledge of the realm of affect is built up due to the nature of the musical product itself.

11.2 Application of the model to the work of Vernon Griffiths

It is envisaged that consideration of the implications of this study of the universals of music education on the work and beliefs of Vernon Griffiths will highlight those aspects of his practices and philosophy which both do and do not conform to, or align themselves with, the principles which appear to be universally present in all systems of music education, thereby allowing answers to be formulated to the questions presented at the outset of this chapter.

In order to make this comparison, each of the eight principles will be assessed in turn as they relate to Griffiths' methods of working and espoused beliefs. Their significance varies greatly: some are of fundamental importance in the formulation of his own philosophy (the first tenet, for instance) while others have little relevance and are given no more than passing consideration here.

1. Enculturation is the dominant process at work in music education

Griffiths was interested in creating of a nation of musical amateurs, a land where music is practised by the majority of the population as a normal part of everyday life, rather than providing and setting up opportunities exclusively for the musically-talented. Nineteenth-century England provided the model for this vision, a society wherein the simplicity of life on the land (ironically no longer the experience of the majority) was seen to nurture cultural roots that were deep and strong. Satisfaction and happiness in work found its expression in music, particularly song, and communal artistic life flourished as a normal part of daily life, producing a culture that was alive and shared by all. Similar examples of culturally-active rural communities were evident in other countries, their "by-product" being folk music and song.

It was this atmosphere of routine creativeness and musicality that Griffiths aimed to foster in the presumed cultural backwater in which he arrived in 1927, recognizing that no such traditions had as yet been established in the Dominion.

Thus, it could be said that Griffiths' recognition of the paramount importance of enculturation in the process of music education and in the establishment and maintenance of cultural traditions set the

foundation for his work as a music educator in New Zealand. For him, a nation of musical amateurs was eminently preferable to the production of a select group of skilled professionals, and this envisioned "education of the masses" claimed and fuelled his energies throughout the thirty-five years of his career.

How was the task of building up a rich and sturdy musical culture to be undertaken? In Griffiths' estimation, the answer lay in beginning at the very foundations of society, touching and influencing the lives of people at the community level. Any group of people represented a potential body of students, whether they be children in a school, workers in a business or factory, members of a specific organisation or institution, or individual households. By infiltrating society at its roots, it was believed that cultural growth would thus spread upwards until the nation itself had been transformed.

In order to impose his beliefs, Griffiths utilised the opposite of enculturation - training - as a means of imparting information, developing executant skills, and ideally, building up enthusiasm and interest to the point where the process becomes self-sustaining as life-long involvement in music-making is independently sought.

The best example of such a training scheme is undoubtedly the system set up by Griffiths at King Edward Technical College where the whole school became, in effect, a massed choir and orchestra. Other instances include the Training College music classes inaugurated in 1929 where a community of students was established; the vacation music schools (1949-1955) which aimed to create new musical leaders to aid the massed education effort; and the Addington Workshops' Male Voice Choir, formed in the 1940s.

Griffiths' intentions were clear, his task constantly before him and his energy unflagging as he continued to strive for cultural growth and development. Yet what would appear to be one of his more important aims was never realised for he did not succeed in recreating in New Zealand the musical and cultural atmosphere he idealised in rural England, despite his worthy aspirations and earnest work. In fact, it could be said that his efforts were unlikely to succeed, for several reasons.

Firstly, the role of training in the establishment of cultural traditions was prone to becoming obscured and even lost amidst its own effectiveness. While training was a necessary and vital tool, it was only intended to be the means to a greater end; if it was viewed as an end in itself, by the students, the teachers and others involved, then its wider purpose was lost. The scheme of musical training at King Edward Technical College, for example, was such a visible and public success that the danger constantly existed that the organisation and production of outstanding concerts or the provision of music for school functions became the chief aim of music tuition in the school, in the eyes of the students and their parents, of the wider community and of other schools who sought to emulate Griffiths' achievements. The same could be said of the earlier scheme of musical training instituted in Christchurch: unless the ultimate aim - in this case, the inculcation of an active, continuing interest in music - was constantly held in view and its fulfilment monitored, it was in danger of being lost along the way.

It would be interesting to ascertain the exact extent of Griffiths' success in seeing these underlying aims being met. How many of the students at King Edward sought further involvement in musical activities after leaving school? Did their experiences spur them on to further learning and study, perhaps at a tertiary institution? In reality, the primary and enduring success of Griffiths' work at the College may have rested firmly in his organisation and implementation of a large-scale scheme of training rather than in its eventual influence in community life, as intended.

A second factor in the non-realisation of Griffiths' aims is likely to have been the strength of his British bias, in that the focusing of his vision on the re-creation of the attitudes, way of life and the music itself of "Home" limited his effectiveness. In its narrowness and specificity, the vision became unworkable, given that Griffiths' deep devotion to his native land was not shared by all amongst whom he worked. How could the cultural traditions of another society, one from the past moreover, be transplanted in the Dominion when its presence was not universally desired or seen to be important or relevant? Can such a process of transplantation even occur in this artificial manner? It seems not, according to one writer:

The ethos of English folk song was alien in New Zealand, for neither was New Zealand 'Home', nor could a Golden Age be shipped to the Antipodes, into another century as a cultural medicament.¹⁴

14 Williams, *Structures and attitudes* : 93.

2. Music training is a necessary prerequisite for music specialisation
4. Technique, encompassing motivation and guidance, is a vital ingredient in the training process

At times, Griffiths addressed two distinct groups of musicians in his writings and addresses - the amateur or potential musician, incorporating the majority of the population, and the student who exhibited particular musical aptitude. As one would expect, his attitudes as regards training and the inculcation of technique differed for each group. However, the ideas and opinions proffered often appeared to be in puzzling conflict.

In the matter of training he was in no doubt that the creation of the music specialist, whether the performer, the teacher, the composer and so on, depended upon the undertaking of periods of formal training. Students were advised to gain a thorough grounding in such subjects as harmony, counterpoint, form, orchestration and composition, and to apply themselves conscientiously to their studies. The inculcation of practical musicianship skills was deemed to be particularly important. New Zealand's universities were promoted by Griffiths as being at least equal to those in Britain in terms of the standards they set and achieved, and his proposal to establish conservatorium-type training within the music departments at these institutions was intended to expand opportunities for comprehensive music training at the tertiary level.

However, the very existence of the specialists that such training produced was sometimes questioned by Griffiths even though he himself was included among them. He was critical of professionalism in music and advocated that the art be kept entirely free from commercial considerations.¹⁵ In his opinion, the rise of professionalism, which was being aided by the development of broadcasting,¹⁶ was diverting attention away from amateur music-making,¹⁷ where music is practised for (supposedly) pure motives such as the enjoyment of group activity and the sense of camaraderie it builds up, the worthwhile use of leisure time, and the expression of intrinsic and common attitudes to life.

Overall, Griffiths seemed to be saying that the most important musician in any community is not

¹⁵ See 8. *Philosophy I: Music in life*: 232, where Griffiths criticizes individualism and professionalism in music, claiming them to be "inimical to the true spirit of music".

¹⁶ Editorial, *Music in New Zealand*, v.4 n.12, 10 March 1935: 1-3.

¹⁷ See 8. *Philosophy I: Music in life*: 253.

the specialist so much as the "man in the street" who engages in amateur music-making as a normal, even routine part of his life. The more widespread musical activities are in a given community, the greater the benefits for all.

In a similar way, a conflicting message regarding the importance of attaining quality in musical endeavours was imparted. Griffiths exhorted all those involved in music-making to aim for high standards if they were to gain maximum enjoyment, and in this respect, individual proficiency was valued in that it set high standards for others to follow.

Alongside this thinking, however, he expressed the belief that it is not the musical result which is ultimately important so much as the fact of having taken part. A poor amateur performance was superior to the best offering of the professional, bearing in mind the individual and collective benefits imparted to those involved in the former and the expression of culture it represented.¹⁸

As regards the learning of technique, Griffiths commended the music student to gain a solid grounding in the technical aspects of the subject, both practical and theoretical. At the same time, he shied away from placing any emphasis on the development of technique in the musical amateur.¹⁹

This is borne out in Griffiths' scheme of training developed at King Edward Technical College which attracted criticism from some quarters for the lack of attention paid to the development of technical proficiency and the dearth of encouragement for students to set high standards in their playing.²⁰ In order to capture and maintain their interest, paramount importance was placed on involvement in the massed group from the earliest opportunity, even if it meant playing the most elementary (and hardly the most stimulating) of parts. Emphasis was placed firmly on the group, even in the structure of lessons,²¹ and there was little incentive to aim for high personal standards in performance.

18 See 9. *Philosophy II: Music in education*: 269-270.

19 The only skill which was considered essential for all musicians, whatever their ability or level of involvement, was that of sight-reading.

20 Jansen, *The history of school music*: 119-120.

21 It must be acknowledged, however, that without utilising group teaching methods, the scheme would not have been possible, either logistically, in the initial procurement and subsequent organisation of time available for lessons, or economically, in terms of the fees charged per lesson (individual lessons would have resulted in higher fees for each student which would have been unaffordable in many cases given the general economic situation of the times).

Indeed, Griffiths stated quite openly that the school was not the training ground of the professional musician.²² Rather he endeavoured to inculcate in the students a lasting love and appreciation of music and the means by which to make it. This building up of interest was viewed as the necessary precursor to the cultivation of technical skills and the launch into studies in music theory. However, this raises the following questions: did the majority of students ever get beyond this stage of mere interest coupled with limited ability? Did an interest in music drive one on to higher levels of achievement as Griffiths supposed, particularly if the importance of technique was downplayed in the initial stages?

The answers to such questions will never be known because it is impossible to measure, with any accuracy, such concepts as "musical ability" and "interest in music" as they were developed in Griffiths' students at the College. It may be that the number of individuals who maintained an interest beyond their years of schooling, whether this interest be passive or active, in the home or in the community, was higher than was typical of similar schools at the time.²³

Nevertheless, there are striking instances of students of Griffiths, either in Christchurch or at King Edward Technical College, who did achieve noted success as musicians and music educators. Two of them are John Ritchie and Frank Callaway.²⁴ Although the impact of private teaching or study cannot be discounted, neither can their involvement with Griffiths, an involvement which may even have initiated their earliest interest in music.

3. The training process always involves two participants or parties

As supported by the views he expressed, their working through in schemes proposed and developed by him, and in his own role as a music educator, Griffiths undoubtedly believed that

²² See 8. Philosophy I: Music in life: 232.

²³ At present, there is no way to test such a statement and it must remain as mere supposition.

²⁴ Ritchie was appointed to the staff of the Department of Music at Canterbury University College in 1946, succeeding Griffiths as Professor of Music in 1962. His numerous administrative appointments included Secretary-General and President of the International Society of Music Education. Callaway, originally a pupil at Griffiths' Saturday morning classes in Christchurch, succeeded him as musical director at King Edward Technical College in 1942. He established the Department of Music at the University of Western Australia, Perth in 1953 and retired as Professor of Music in 1984. Among his administrative posts were President and Treasurer of the International Society for Music Education and President of the International Music Council. Other students, such as Ritchie Hannah, became members of the National Orchestra (now the New Zealand Symphony Orchestra).

music education is a process of transmission involving the specialist and the student, where knowledge and skills built up through periods of training are passed from one to the other. As regards the education of the child, he extended this two-way relationship to include the parents who were also seen to have particular responsibilities. Indeed, in the home, they took over the role of "specialist" to a certain extent, as they encouraged their children in their studies and created an atmosphere conducive to their musical development.

He was mindful of the need for strong leadership in music, similar to that exhibited in post-war Britain, in order to effect the establishment and continued growth of the Dominion's musical culture. Hence the vacation schools in musical leadership were initiated under his guidance and musical leadership became an option in the Mus.B. degree at Canterbury University College in the late 1950s. He encouraged those who showed an ability in music to pursue their studies beyond secondary school in order that they be equipped to contribute to the development of the country's musical culture. If this period of study involved them venturing overseas, he called for their speedy return to their home country.

Certain qualities deemed essential for those in positions of musical leadership in the community were outlined. They included enthusiasm, patience, a willingness to keep learning, a sound basis of scholarship and experience, training in musicianship, initiative, determination and the ability to win the support and loyalty of those being trained. Interestingly, as these were traits which seem to have been identifiable in Griffiths himself, it could be said that he sought musicians and teachers who were very much like himself.

Both schemes of music training pioneered by Griffiths - that in Christchurch in 1929 and the system of music classes set up at King Edward Technical College - relied to a large extent on the efficiency and capability of the instructors employed to teach in their own particular area of specialisation.

Given that he worked in the field of education throughout the whole of his career, Griffiths himself embodied the notion of the music specialist - as the lecturer in music training others to teach, the music master heading an extensive programme of music classes in a technical school, and the

university professor, shaping the course and future direction of tertiary music education and teacher training.

5. Rehearsal is a factor in the development of musical performance skills

One of the best forms of encouragement for the music student or amateur musician is the realisation of an improvement in the level of performing standards achieved, a fact of which Griffiths was most certainly aware.

His schemes of music training for children made extensive provision for group rehearsal, both in the instrument class and as part of the massed orchestra or band. At King Edward Technical College, for instance, two half-hour periods were set aside each day for organized class practices for the various instruments and evening classes for 'cello were set up. These practices were complemented by weekly rehearsals of the orchestra, choir and military band.²⁵ Daily, supervised, organised practice was the key to the whole scheme.²⁶

The responsibility for encouraging regular practice at home and ensuring that it was carried out was seen to lie with the parents, particularly the mother. Furthermore, if unable to play themselves, parents were urged to take lessons with their children in order that they be able to assume a more active role in the youngsters' training.²⁷

6. The perception and processing of musical stimuli is identical for all humans, in some respects

The study of the Vernon Griffiths Papers reveals that Griffiths made no reference to the physiological aspects of musical perception in his writings or lectures. However, it must be remembered that interest in this whole area began to gather momentum only in the 1930s and '40s, and is still growing today. Indeed, the first journal to deal specifically with the study of human

²⁵ Griffiths, *An experiment*: 20.

²⁶ Interview with John Ritchie, tape, [1960s].

²⁷ This concept of parental involvement closely parallels the ideas of Dr. Shinichi Suzuki who pioneered the highly successful "Suzuki method" in post-World War II Japan. According to Suzuki, his method is more than a system of musical training; it is a way of life, the home being seen as the most important environment in which to foster and nurture the child's musical abilities.

processing mechanisms, *Music Perception*, was established as recently as 1983.²⁸

7. The understanding of musical perceptions is based on certain relationships

Music exists in time, as an event of defined duration. But in order for meaning to be discerned from a musical experience, certain relationships must come into effect. Three such relationships which were acknowledged in Griffiths' work involve the relationship of the audience (in this case, the general public) to the music heard in concerts, lectures and within schools, and the relationship between music and the environment in which it is produced:

1. The music favoured by Griffiths for use in schools and other community music-making activities, in lectures and lecture-recitals, in church worship and in concerts was that of British composers. As the music from "Home" was believed to be part of the heritage of all New Zealanders, he assumed that they had a natural affinity to it and as such, would be wholehearted in their enthusiasm for it and their willingness to support its continued performance in the Dominion. However, it is likely that these assumptions were too bold and self-assured. If one recalls the circumstances of Griffiths' resignation from the Royal Christchurch Musical Society in 1927 and, more than twenty years later, the limited response to his festivals of British music, one might suggest that the concert-going public did not share Griffiths' depth of enthusiasm for British traditions and culture. Indeed, most of them had no first-hand experience or knowledge of Britain, having been born in the colony. Rather, as the years passed and the bonds with the mother-country loosened somewhat, influences from a variety of sources, particularly the Americas, became more important and indeed, sought after. This is not to say that Griffiths' usage of British music was entirely inappropriate; given the links between the two countries, there was much of value in his musical choices. However, it is probable that the narrowness of the repertoire he utilised ultimately served to place limits on his long-term influence as an educator and public musician as he became increasingly out of touch with the growing

28 Prior to this, the British journal *Psychology of Music*, first published in 1973, dealt with some aspects of the human processing function within the wider context of research in music education.

non-British influence on students.²⁹

2. Aware that greater insight stimulates understanding and comprehension, Griffiths utilised various opportunities to share his knowledge with the public at large in order to enhance and enrich their music listening experiences. Lectures to various groups and organisations illuminated different musical styles and historical periods while brief introductory comments at solo and chamber recitals were intended to inform and enlighten. Griffiths' concern for the education of the general public continued with his appointment at Canterbury University College. From the outset, an "open-door" policy was instituted as greater community involvement in the life of the music department was encouraged with the introduction of courses for non-professional students, the provision of opportunities for membership of the College Orchestra and Choral Society, and in the continuation of the weekly lunchtime recitals and music appreciation lectures.
3. In Griffiths' understanding, music was a form of self-expression, a means of sharing one's experiences of, and basic attitudes to, life and living. For Griffiths, workers on the land expressed their satisfaction with their lot in song, mothers rocked their babies to sleep with lullabies, sailors sung shanties to accompany their toil. Music was a way of communicating feeling. However, by allowing for the expression or representation of positive, uplifting sentiments only, Griffiths considerably limited his appreciation of the significance of music as a reflective agent. It is interesting to note that his own music rarely reflected the horror or harshness of his own experiences among the poor in Norwich and later, in the war.³⁰ This was deliberate on his part for he did not want to focus on the sufferings inescapably inherent in life; rather, like Vaughan Williams and Holst before him, he endeavoured to use elements of

29 For instance, these comments by composer Douglas Lilburn regarding his experiences in England as a student clearly underline the sense of detachment he felt from the cultural traditions of "Home": "It's obvious enough if you should find yourself in Italy or China that you are aware of being a foreigner. But it's a different and disconcerting discovery to find, after living for a year or two in England, that you are also a foreigner there - a foreigner speaking the same language. Their ways of living and attitudes of mind are so different, . . . You come to realise that however much you may like the music of Elgar, of Vaughan Williams, it cannot mean to you what it means to the English. In some way you stand outside it." (*A search for tradition* by Douglas Lilburn, Wellington, Alexander Turnbull Library Endowment Trust and New Zealand Composers Foundation, 1984: [8]). Despite Lilburn's experiences (which must be regarded as personal), Griffiths' continued promotion of British music cannot be dismissed as totally inappropriate (as stated above) or considered to have a bearing on his teaching ability.

30 One exception is Griffiths' work for SATB choir and brass band *Peace and War* (words by Bernard O'Brien) which contrasts the contentment of peacetime with the destruction and loss of innocence associated with war. However, sentiments of a positive nature still predominate in, for example, the outlining of the qualities of the brave soldier and the honouring of the dead.

folk and national music to help remind people of the simplicity of life before the Industrial Revolution, and create in them a desire for better things than the present times afforded.³¹

8. Music education is a factor in the humanisation of man

According to Griffiths, culture, including music, is central to life, a product of daily work and living. In a community that has an active and deep-rooted cultural basis, musical traditions are kept alive through the process of enculturation as practices and behaviours are passed down through the generations. Music serves as a means of identity, uniting the group by providing opportunities for collective expression. Indeed, Griffiths wanted music, his own included, to draw people together rather than separate them.³²

He believed that New Zealand's identity resided in the cultural traditions of "Home" and he was an earnest advocate for the use of British music in schools and homes, and within the community in general.³³ Music was seen to unite the family unit, strengthening the child's attachment to the home environment and thus, protecting him or her from the dangers inherent outside its boundaries. In schools, music could support daily activities such as assemblies and physical exercise drills and make valuable contributions to school functions and sports days.

In fact, the extra-musical benefits of music were generally given greater prominence by Griffiths in his articles and addresses than any intrinsic merit or worth in the music itself. It was believed that music had the power to cultivate and train the mind. On a wider scale, it acted as a socialising agent, the inculcation of the team spirit being seen as one of its most important functions,³⁴ and it constituted a useful leisure activity.

31 Vernon Griffiths' 80th birthday programme, tape, 22 June 1974.

32 "Looking back" interview with Helen Holmes, tape, 14 November 1980.

33 See, for instance, the lists of music recommended for use in schools in the appendices of *An experiment in school music-making*, which include a high proportion of works by British composers. In the area of vocal music, British folk songs, national songs and sea shanties were considered to be highly suitable for use in the home, and more especially, in the community, for they represented the "expression of a community culture at a high and real level." (see 8. *Philosophy I: Music in life*: 236).

34 The importance and value of this spirit of brotherhood and co-operation was undoubtedly underlined for Griffiths during his period of war service.

The regenerative power of music was promoted with a zeal that both dismissed jazz music as "sordid", useful only for dancing, and ignored contemporary developments in countries other than Britain as well as the more radical elements within Britain itself. Music was valuable to the extent to which it uplifted and encouraged the hearer; disturbing or depressing elements were treated with suspicion and contempt. Feeling is central to the process of the humanisation of man and, as stated above, by effectively blocking out a significant portion of the affective realm as expressed in music, Griffiths created an unbalanced picture of music as an art form by severely limiting its reflective capacity.

11.3 Vernon Griffiths: an individual at work

As a music educator, Griffiths espoused a particular set of beliefs which were realised in practice in his work in schools and the wider community, and at the tertiary level. As seen, the degree of concurrence with the proposed model of universals in music education varied widely: some principles were strongly expressed within his philosophy and practices (the importance of the process of enculturation in music education and the necessity of training for the creation of music specialists, for example) while others received little or no consideration (such as the physiology of music perception). Given then that some measure of concurrence did, in fact, occur, we may conclude that the particular methods developed by Griffiths and the belief system on which they were founded shared certain fundamental understandings with other systems of music education practised successfully in other contexts.

However, as seen, Griffiths' work in New Zealand, both as a school music educator and more generally, in the development of a national musical heritage, met with only limited success. This discussion has revealed certain factors that may have had an unhelpful or a restricting influence - the success and scale of the scheme of training he developed at King Edward Technical College, the strength of his British bias, his conflicting ideas regarding the importance of professionalism in music, his emphasis on the extra-musical benefits of music, and his lack of acknowledgement of the total expressive capacity of music.

While these may certainly be viewed as contributing factors, perhaps a more fundamental reason underlying Griffiths' limited effectiveness concerns the fact that he was an individual, largely working alone to achieve goals that far exceeded the capabilities and energies of one person. It must be conceded that this solitariness may have been a matter of personal choice for Griffiths, but to what extent? The scenario of the individual at work was typical of music education in New Zealand before 1950, as Fox points out:

It would appear, therefore, that while a great deal of activity in music education occurred locally, given the initiative of capable and dedicated musicians and teachers, these instances were essentially uncoordinated, small in scale, and isolated in their influence. . . . music education in New Zealand, despite the best efforts of men such as Tayler and Griffiths, progressed only very slowly during the early and mid-1930s.³⁵

Thus, it seems that choice played only a relatively minor part in precipitating the situation for all those involved.

Without the authority necessary to bring about widespread change, the efforts of those in positions of leadership were futile, as Griffiths himself was well aware:

But no Departmental job is any good really unless it carries the authority to get things done. Education in this country suffers much because the various head teachers make the ultimate decisions as to what is done and how it is done in their individual schools. Douglas Tayler had no real authority; so he was building on shifting sand.³⁶

As seen, this state of affairs was not confined to the Dominion, for progress and innovation in Britain's system of music education also rested primarily with individual educators and teachers,³⁷ many of whom strove to introduce change with little or no support from a central authority.

In New Zealand, Griffiths was one of those individuals. Along with others in the field - the likes of E. Douglas Tayler and Ernest Jenner - he stood apart as a leading light, without whose vision and input music education would have been considerably poorer. And as an individual, he had strengths and weaknesses.

Numerous factors combined to enable him to achieve and succeed to the extent that he did. The "raw ingredients" were rich, and the end product was a unique individual with particular strengths

³⁵ Fox, *A study of music education in New Zealand*: 149.

³⁶ Letter to Frank Callaway, 18 September 1948.

³⁷ See 7. The educational context: 201.

and attitudes.

Firstly, certain aspects of his personality may be considered. He was energetic and enthusiastic in his work and he had the ability to impart this to others with whom he worked. He displayed a single-minded devotion to his career and to his vision of the building up of a strong and deep-rooted national musical culture. His work occupied a large proportion of his time and energy, even after his marriage in the mid-1940s.

He was ambitious in his outlook, determined to grasp opportunities to put his ideas into action that were not made available to him in England to the same extent. Arriving with a zeal and fervour that rivalled the best of Christian missionaries a century before him, he was ready to awaken and assist the cultural development of the whole nation.

Coupled with this fiery energy was a geniality and humility which perhaps drew people to him and won their support. He took a personal interest in his students, particularly those who showed notable ability and aptitude in music.

Alongside factors of personality, Griffiths' experiences during his formative years in pre-1930 Britain are also significant.

He grew up in a home environment in which music was actively encouraged. Generous provision was made for music study at Norwich Grammar School and as a young bank clerk, he grasped further opportunities for tuition.

Overall, in terms of its musical culture, Britain was entering a period of much activity, optimism and growth, this sense of pride contributing to the development of Griffiths' ethnocentrism. In such an environment he was able to experience music as a living and vital part of society, particularly during World War I when it served to unite the masses and stir hearts to patriotism, according to his own observations.

Growing up in Norwich and later, as an officer in the trenches in France, he witnessed firsthand

horrific instances of human poverty and suffering. The potency and sharpness of these memories undoubtedly had a lasting impact on the child and the young soldier. It engendered in him, for instance, an enduring sympathy and admiration for the working classes as he viewed their courage and determination in the midst of the daily battle for survival. A "man of the people", he never considered himself to be above the majority despite his education and the positions of authority he later held. Indeed, in his opinion, intellectuals do not fully understand people, humanity in general and music.³⁸ Such egalitarian attitudes coloured his ideas about life, composition, national culture and music itself for the rest of his life. As a composer, for example, he wrote music suitable for amateur performers, especially children, as he endeavoured to give as many people as possible the chance to make music. Believing that almost everyone has a "usable" voice with which satisfactory musical results may be quickly achieved (in comparison with instrumental training), he poured his energies almost exclusively into choral music.³⁹

Through his hardships, it may be that Griffiths came to realise the enormous value of life and the importance of striving for dreams and visions while there is time. Anything that is beneficial and restorative in life - music, for example - must be supported and nurtured for its own sake.

It is likely that his experiences during World War I, reinforced less than thirty years later by World War II, encouraged his belief in the importance and necessity of effective leadership. Leadership qualities are critical in times of war, a fact which Griffiths, as an officer, most certainly would have come to realise. Applied to the area of music education, he recognised the need for leaders in this field who, like himself, were able to guide and instruct the masses. Indeed, strong leadership was believed to be vital to the future of New Zealand's musical culture,⁴⁰ and he outlined the best means of training for those with the necessary potential⁴¹ as well as the skills and qualities they require.⁴²

As regards his religious beliefs, the period spent teaching at Downside School was significant in that it gave him direct exposure to, and involvement in, the practices of Catholicism, kindling his

38 "Looking back" interview with Helen Holmes [tape].

39 Programme of music by Vernon Griffiths, tape, 24 November 1961.

40 See 10. Philosophy III: Music in New Zealand: 299-301.

41 See 9. Philosophy II: Music in education: 269.

42 See 9. Philosophy II: Music in education: 278-279.

interest further. Without such contact with Catholic religious life, it is possible that religion might not have assumed the central place in his life that it did subsequent to his conversion in the mid-1930s.

By the time Griffiths left Britain, a 30-year-old musician, music teacher and war veteran, traits of personality combined with his life experiences had thus created a powerhouse of energy, determination, ability and vision ready to explode on to the New Zealand scene. An unknown land beckoned him, ripe with opportunity and promise, and it was with great optimism and confidence that he arrived in 1927.

Once in the Dominion, circumstances surrounding the nature of his employment throughout the thirty-five years of his career and the way in which he utilised to his own advantage the changes he faced also added to Griffiths' effectiveness as an educator and a musician.

From the outset, he received a significant measure of support and solidarity in his work as music lecturer at Christchurch Training College from his colleagues in the field - his three co-workers in the other main centres and his superior, Douglas Tayler, who had instigated their appointments. Having a background of solid British-based music education behind them, the five men shared similar understandings regarding the underlying purpose of their work and the best means to effect it, no doubt lending an assurance to Griffiths' conception of the rightness of his views and the necessity of his job. As such, he would have had little hesitation in expressing his ideas in lectures concerning the place of music in life and education, the supremacy of British music, the role of music in home life, and so on.

However, according to the comments of H. Lund in his article in *The Press*⁴³ several months after Griffiths' arrival in Christchurch, it seems that Griffiths' impact on schools in the district and, more importantly, on the teachers themselves was severely limited by the enormity of his task. It was simply too big for one person to carry out alone. In view of this, Griffiths went straight to the children themselves, establishing direct contact with them by setting up the Saturday morning

⁴³ Strad.[pseudonym of H. M. Lund], Music in schools. Under more mismanagement [article], *Press*, 6 August 1927: 14.

scheme of music classes. The tremendous and very visible results produced there were the first indicator of his enormous potential for achievement.

Far from being a barrier to Griffiths' work in the Dominion, the termination of his position at the Training College in 1932 enabled his career to take a different but very valuable course. By accepting the position of music master at King Edward Technical College, he was given the opportunity to put into practice that which he had been espousing for the previous five years as he returned to the classroom and applied his own philosophies and ideas. Of particular importance was the emphasis he placed on involvement in practical music-making in order to inculcate an interest in, and enthusiasm for, music. It is interesting to note that, in bringing this aspect into prominence as he did, Griffiths actually anticipated, or at least matched, the movement away from music appreciation which occurred in Britain in the 1930s.

Despite the inevitable weaknesses inherent in Griffiths' scheme - the lack of attention given to the building up of sound technique in the group instrumental lessons, for example - its undoubted success as a method of massed music training proved that his knowledge and abilities in the field of music education were not to be underestimated.

His appointment as Professor of Music at Canterbury University College opened new areas of interest to him including tertiary and adult education, although he never relinquished his interest in school music. Opportunities presented themselves as his prominence in music education circles nationwide increased. He became involved in School Certificate and Bursary Selection committees; he was invited to participate in Summer Schools; he directed the vacation music schools in musical leadership. His advice was sought on musical matters of civic interest and his opinions were seen to carry some weight and influence.

Thus, it can be seen that, as an individual, Vernon Griffiths had much in his favour. Factors of personality and background experiences produced a man who believed wholeheartedly in the value and importance of his work as a music educator and equipped him with the skills and attitudes necessary to the effective accomplishment of his aims. He held his beliefs with a strong conviction and was not one to blindly follow the latest trends in educational thought. It is quite significant, for

instance, that he was not a protagonist of the tonic sol-fa and music appreciation movements that were popular in Britain during the early decades of this century.⁴⁴

Such singlemindedness of attitude allowed him to assimilate the ideas and traditions of his English upbringing and education, and make them his own in a personal philosophy. By the nature of the positions undertaken by him throughout his career in New Zealand, his influence was able to reach into a number of different areas of music education.

However, there is no changing the fact that Griffiths was an individual, working alone to achieve mammoth goals. To be sure, there were many positive features about him as a person and the way in which he worked. In addition to those already discussed, the following may be added: he was not merely a theorist but was ready to put his ideas and views to the test in the classroom or further afield in the community; he recognized that music was only one area of a child's education, to be complemented by other activities and interests; his concern for the welfare and growth of the Dominion's musical culture was genuine and deeply-felt; he was a great encourager of talent and ability, particularly in the young.⁴⁵

Nevertheless, weaknesses were also present. It has been suggested that his ethnocentricity limited the effectiveness of his work in terms of the narrowness of the repertoire chosen by him and the growing irrelevancy of the attitudes he espoused. The effects of this British bias were especially noticeable within the music department at Canterbury University College which he headed for nearly twenty years:

Griffiths was an unashamed Anglophile which was in keeping with the tenor of New Zealand society in between the wars. Although the right person at the time of appointment, Griffiths's rear guard defence of British music in his later years tended to isolate Christchurch from the most important developments and trends of the time. In terms of its music, it indeed became an outpost of the British Empire.⁴⁶

44 Here, Griffiths stands in direct contrast to his colleague Ernest Jenner, for instance, who strongly and effectively espoused the tonic sol-fa movement in the Dominion. However, Griffiths did not entirely dismiss sol-fa, for he used the moveable doh system freely at King Edward Technical College with both singers and instrumentalists. (Untitled report by Griffiths on music education in New Zealand, [April] 1964, VGP 37:62).

45 This is seen, for example, in the way in which he encouraged students to pursue their music studies beyond secondary school level. For students at King Edward Technical College, tertiary study was not even a viable possibility until French was offered under Griffiths' tuition (a second language was a prerequisite for entrance to a university college).

46 Hawkey, "This is a British colony": 35.

His general unwillingness to modify his ways of thinking by assimilating fresh ideas meant that he was increasingly behind the times, perhaps losing the chance to influence to any significant degree the members of the younger generation.

Musical developments in contemporary Europe and the United States were largely ignored by Griffiths as he focused his attention, and that of his students, on the music of British composers. While this may have inculcated a similarly negative attitude in a proportion of those with whom he came into contact, it seemingly had the reverse effect in some of them, to Griffiths' dismay. He disapproved, for instance, of John Ritchie's admiration of the music of Wagner as well as his decision to visit the United States on study leave.⁴⁷

Griffiths' outright aversion to the "mechanised music" of the radio and gramophone was unhelpful and dismissive. While it may have been justified to a certain extent, his attitude is unlikely to have won the interest or support of the general public who favoured the popular music of the day.

As previously noted,⁴⁸ Griffiths was forward thinking in some respects, notably in his emphasis on the importance of practical music-making in school music and in his belief that music is for all people. The examination of Griffiths' sources of inspiration revealed that, as an avid reader, he concentrated on publications by contemporary authors rather than turning to ideas from past times.⁴⁹ These writers, however, were very much like himself in terms of their age, nationality, spiritual beliefs and level of education,⁵⁰ and they expressed views similar to his own, whether on matters relating to music, religion or social and philosophical issues. Thus, instead of being open to modern trends and ways of thinking, the possibility exists that he was actually quite selective in his reading, using the opinions of others simply to reinforce or substantiate ideas that were already firmly entrenched in his own mind.

Such narrow-mindedness undoubtedly did little to encourage in others an attitude of openness and acceptance within the field of music education, an attitude which was sorely needed in post-war

⁴⁷ Ritchie, Vernon Griffiths: 12.

⁴⁸ See 7. The educational context: 221.

⁴⁹ See 6. Sources of inspiration: 177.

⁵⁰ See 6. Sources of inspiration: 178.

times as New Zealand's ties with Britain gradually loosened and she searched for an independence from the "mother country". The powerful influence which Griffiths may have wielded as a music educator intent on keeping abreast of developments occurring abroad may now only be surmised.

He was not always logical in his arguments or beliefs, as Ritchie points out.⁵¹ This is exemplified, as outlined above, in his condemnation of professionalism in music while himself earning his living as a music teacher and educator.

His determined and passionate promotion of the scheme of training instituted at King Edward Technical College saw him zealously guarding the principles behind the model as he originally instituted it:

I believe that the Scheme cannot be mixed with any other "scheme." It is like oil and water - not mixable. Our Scheme completely washes out any other - especially any other in New Zealand.⁵²

He insisted that the Education Department adopt the scheme in its entirety as he understood it, which, given the enormity of such an undertaking and the demands it would make upon resources during a time of post-war constraints, was both unreasonable and unrealistic. A willingness to compromise on his part, by formulating a variation of the Dunedin model which would have a more universal application, may have gone a long way in obtaining the co-operation of the Department and assisting his fight for the promotion of music education in schools.

Regarding the scheme itself whilst still under Griffiths' direction, its overall emphasis on participation and involvement in music activities did effect the sacrificing of quality in performance. Although direct evaluation of Griffiths' conducting skills is difficult to find, the enthusiastic reviews of College concerts report occasions which were satisfying musical experiences, suggesting that Griffiths' abilities as a musical director are not to be underestimated. The extra-musical benefits he espoused in practical music-making - the building up of the team spirit, the training of the mind, the suitability of music as a leisure activity - were not exclusive to music alone. If the intrinsic value of music itself was lost or undervalued, so too was its uniqueness.

This attachment of importance to the non-musical, functional benefits of music at the expense of

⁵¹ Ritchie, Vernon Griffiths: 12.

⁵² Letter to Frank Callaway, 3 September 1952.

its aesthetic value was evident in Griffiths' teaching generally. Little regard was given to the matter of musical aesthetics in his writings, and the practical aspects of music education were favoured in his addresses on music in the home environment and the wider community. To be fair, this imbalance may have been a reflection of the overall attitudes inherent in the society in which he was working, for the pioneering mentality was still very much alive in pre-1945 New Zealand, and in order to convince the public of the merits of music education, it may be that Griffiths had to speak in terms to which they could relate (would explanations based on theories and concepts have been wasted on the majority of the population?).

Nevertheless, one can only question the wisdom of emphasising the peripheral value of music in this way. Indeed, it may have been counter-productive to Griffiths' overall intention of furthering the Dominion's musical culture by selling the art of music short.

11.4 Vernon Griffiths: teacher and mentor

In this discussion so far, a model of music education has been presented, one based on the identification of universal or common elements in all such systems of education, and then applied to Griffiths' own philosophical and methodological approach. The findings of this exercise led to the consideration of the positive and negative aspects of Griffiths' approach to his work, bearing in mind that he was an individual with both strengths and weaknesses of character, outlook and belief.

In answer to the question posed at the outset of this chapter - what factors contributed to, and limited, Griffiths' effectiveness? - it would therefore seem that the fact that he was an individual, working alone without the necessary support from a central authority to achieve goals that were far beyond the capabilities of any single person, is the primary reason for his limited effectiveness and influence as a music educator. It may be that he had an unrealistic belief in his own powers as well as in the penetrability of the bureaucratic brick wall against which he insisted beating.

The nature of the task itself discouraged success. The conscious and deliberate directing of cultural attitudes and practices is formidable enough; that it be undertaken by a handful of individuals largely working in isolation nears impossibility. Indeed, one may question whether or not such an intention is even appropriate - should not a society's culture be allowed to develop in its own time and in its own way? It is, perhaps, unfair to pose this question in hindsight, for while it may reflect contemporary thought, it was not typical of attitudes in the earlier decades of this century. Indeed, given the relationship of Britain to New Zealand as one of its outlying colonies coupled with the devastating impact of the two world wars on the very structure of society, it may be that the imposing of values from outside sources was welcomed by a public seeking security and identity.

Other factors which tended to erode Griffiths' overall impact included the very success of the systems of training he developed, his inflexibility as regards the modification of the Dunedin scheme for more general application, his inherent ethnocentrism, his emphasis on the pragmatic value of music education and his apparent aversion to the major developments taking place in music in contemporary Europe and beyond. These were counterbalanced, however, by certain traits of personality and the effect of various childhood experiences, together with the changing circumstances of his employment once in New Zealand and the way in which he utilised these changes to his own advantage.

Our observations thus far indicate that Griffiths did not succeed in his aim of influencing the cultural direction of the nation and developing a strong, deeply-rooted musical culture based on the widespread and daily practice of music. A large majority of the population would appear to have remained musically illiterate, uninterested and incapable as performers. The fortunes of various musical organisations fluctuated in accordance with audience support, internal unity and financial solvency. Jazz and "pop music" gained in its following, becoming the staple diet of many radio programmes which reflect, sometimes affect, and sometimes manipulate public taste. Influences from various parts of the world other than Britain, particularly the United States, entered and shaped New Zealand society, especially in the post-war period.

What about Griffiths' influence in school music? He received little or no support from the

Education Department in the matter of the implementation of his scheme of musical training established at King Edward Technical College. Without it, how could he possibly have a widespread, nationwide impact on the subject at the most fundamental level? Even Douglas Tayler's *Scheme of School Music* was not nearly as effective as had been envisaged or hoped, and it had enjoyed the Department's full acknowledgement and endorsement.

Although Griffiths' scheme was not nationally adopted, pockets of excellence in music education sprung up around the country as his ideas were assimilated in various schools, primarily under the direction of his ex-students who were part of that scheme, or interested teachers who were given personal direction in the implementation of similarly-organized models. But this did little to convince Griffiths' superiors of the scheme's value or efficacy. To be sure, it demanded a great deal from the school in which it was implemented - the sympathetic approval of the Board of Governors, the enthusiastic support of the Principal, the co-operation of other staff members, timetabling allowances and the allocation of funds for the purchase of instruments and music. Indeed, it has been said that, at King Edward Technical College, school life was organised around music. Nevertheless, the fact that, in modified form, it was successfully adapted in other less musically-oriented schools appears to have been ignored by officials.

In Griffiths' own opinion, as expressed in later years,⁵³ this Departmental snub was primarily due to an inherent ignorance in the matter of curriculum planning which was swayed by the bias of the time towards utilitarianism. In Griffiths' view, officials simply did not realise the importance of properly organised music in schools. As he remarked, "we are all children of our times."⁵⁴

However, despite this equanimity, a vestige of bitterness against the Department lingered in his attitude, stemming from his first years in the country:

The Department rejected my scheme [Training College music classes] and sent me away from Christchurch. What could have been the result for music in N.Z. Schools had the Departmental attitude been different?⁵⁵

If Griffiths' legacy to the future generations of New Zealand's musicians did not reside in a

⁵³ Interview with John Ritchie [tape].

⁵⁴ *Ibid.*

⁵⁵ Letter to Mrs Helen A. Davidson [draft], 11 June 1972: 6, VGP 53:45.

specific scheme of training or philosophical model that was accepted and preserved by those in authority, where did his main influence lie? Could it be that Griffiths' legacy lies in the people he influenced rather than in a written document or curriculum? More specifically, to what extent did his work and/or writings influence the people who either worked alongside him as colleagues or were taught by him as students at King Edward Technical College and Canterbury University College? What assessment is made of his overall contribution to music education by those who worked with, and studied under him?

In order to obtain some answers to these questions, thereby gaining a superficial insight into the nature and degree of Griffiths' influence as a music educator in New Zealand, a brief survey of a representative selection of his past colleagues and students was undertaken by the author. Questionnaires were sent out to forty-three people who were known to have had a close professional association with him, were students at Canterbury University College (now University of Canterbury) during his occupation of the Chair or who were involved in the field of music education, both before and since his retirement.

Two questions were posed:⁵⁶

1. To what extent did Griffiths' work, writings and/or association with you impact on your own ideas and practices in music and music education; on your involvement in musical activity; on your ideas about life in general?
2. How would you assess Griffiths' public profile as a teacher/educator/colleague, his importance to music education, and his principles, beliefs and ideas as you understand them (through his work and/or any of his writings to which you have access)?

⁵⁶ A preliminary question was posed, requesting source material in the subject's possession in which Griffiths comments on his life and/or philosophy (e.g. newspaper reports and articles, journal articles, personal letters or notes from Griffiths, and anecdotal information). Overall, response was small. Two respondents provided copies of newspaper articles, and another, a copy of a programme of a concert of Griffiths' music, all of which was already in the author's possession; another included a copy of a personal letter which was brief and offered nothing of relevance for our purposes; and another referred to personal letters from Griffiths, preserved by him, which he did not want to be included in this study. The one respondent who did provide source material of value was Frank Callaway who had in his possession approximately 200 personal letters from Griffiths written between early 1932 and March 1983 as well as two scrapbooks relating to musical festivals and activities of the Symphony Orchestra at King Edward Technical College under his (Callaway's) direction [see Appendix V for full citation]. Also made available to the author were several photographs and an article by Callaway on the development of music at the College after Griffiths' departure ("A New Zealand post-primary school music scheme", *Education News*, v.3 n.3, June 1951: 12-14, 17).

Replies were received from twenty-nine of those surveyed⁵⁷ and the contributions were compared and analysed. The results of this evaluation will now be outlined, bearing in mind that it is a preliminary study only, demanding further and more substantial investigation, and the results can be considered significant only as they reflect the data provided by these respondents.

Seven respondents of the twenty-nine who replied made no attempt to complete the questionnaire: one was unable to do so due to poor health, five believed that they could make no contribution of any significance,⁵⁸ and one did not want to commit herself to making any assessment of Griffiths' work and/or writings and his influence upon her.

Turning our attention to the first question in the survey, concerning Griffiths' influence on the respondent, replies varied considerably in terms of:

- a) depth - they ranged from brief, cursory statements to a detailed, carefully-considered reply of four pages;
- b) content - various ideas and comments were offered which tended to be quite specific, highlighting one or more aspects of Griffiths' work which had an influence on the individual. These have been arranged into broad groups according to the changing nature of that influence, as follows: Griffiths as a man of admirable character, mentor, professor, community music leader, composer/arranger of music, philosopher, school music teacher, an author, a conductor, Britisher, friend, Catholic and man of culture.
- c) degree of influence implied - it ranged from influence of an indirect or minor nature (where the respondent made use of Griffiths' school music publications, for example) to an influence of life-shaping proportions (where Griffiths guided the respondent's choice of career).

Significantly, all respondents indicated that Griffiths had some impact on their own work and attitudes,⁵⁹ and while it was mostly positive, or at least helpful in nature, two respondents inferred

⁵⁷ Respondents were given six weeks to reply but this was extended to three months in some cases. A full listing of the individuals who did reply is given in Appendix V. Two respondents were interviewed by the author instead of completing the questionnaire, preferring to make their replies verbally.

⁵⁸ One respondent stated that Griffiths was a "very private person and rarely shared ideas or views with us [male students]."

⁵⁹ In some cases, the respondents did not explicitly state that Griffiths had influenced them or their work, as such; rather they pointed out specific features of his work or traits of his personality that they most vividly recall or that particularly impressed them. Given that one may be influenced by what he or she remembers with clarity, replies of this nature have been included in this analysis.

that the influence was negative.

Only two respondents indicated that Griffiths' writings had an influence on them, particularly his book *An experiment in school music-making*. Another mentioned attending some lectures that he gave at a vacation music course, the content of which could not be recalled. Generally, it seems that Griffiths' influence was based predominantly on personal contact with the respondents, whether as an acquaintance or a friend, a teacher or colleague. A number of the respondents were influenced indirectly, however, through his students who themselves became teachers, through the scheme of music-making he established in Dunedin, and/or by way of his compositions and arrangements for school use. This was particularly true of respondents who lived in the North Island, outside the boundaries of his immediate influence.

As indicated above, Griffith's influence varied as widely as the respondents themselves, in their particular relationship to him and the circumstances under which they had contact with him or his beliefs and ideas. In some cases, the influence was purely practical, where the respondent was taught the fundamentals of music theory and composition in one of his classes, made use of his compositions and arrangements, or read *An experiment in school music-making*.

Of more importance were replies which indicated that the respondent had had contact with, and even absorbed, principles and beliefs expressed by Griffiths, usually pertaining to music education but also relating to musical aesthetics, ideas about life in general, work habits and the social expression of culture and religion. As aspects of his philosophy were assimilated by the respondent, he or she was moved to act, following the example he set:

I guess I absorbed something from Griffiths' lectures . . . at the vacation schools I went to . . . Certainly it was natural then to return to [the school] in the mid fifties as an out-of-hours assistant to [the music director] in the college's activities and in the provincial Choirs movement. It was de rigeur to arrange pieces for instrumentalists and house choirs . . . 60

His teaching of "Keyboard Musicianship" by example stimulated my own interest in this area. I've taught it for many years, & have largely based my courses on his approach.

Using the thirteen categories proposed above, a more detailed review of the nature of Griffiths' influence upon the respondents will now be discussed, from the most significant to those of less importance.

60 In order to preserve the respondents' anonymity, individual sources will not be identified in this discussion.

1. Griffiths as a man of admirable character

For a large proportion of the respondents (17 out of 26, or 65%),⁶¹ Griffiths' impact upon them, and their assessments of his work, were closely tied up with their recollections of him as a person, so much so that often traits of his personality and character were outlined as factors that influenced the respondent (or were especially memorable), and assessments of his character constituted the respondent's assessment of his work and/or writings. Seemingly one could not remember him at work without also remembering who he was as a person. A picture of an admirable man of strong convictions emerged as particular incidents were recalled and character traits highlighted.

Above all else, Griffiths' support and encouragement as a teacher was emphasised. His interest did not diminish after the completion of studies; rather, it was ongoing:

... as a student I remember he always encouraged, never condemned. It would be hard to find a student who did not hold him in high regard.

As a teacher and a colleague, he was patient, enthusiastic & encouraging.

He invariably found something positive to say about any student or any response he got in class, no matter how crass, inappropriate or plain wrong the response had been.

He was enthusiastic in his love of music and his interest in people:

A man whose love & enthusiasm for music radiated from his very being.

... a kindly and indulgent person, for all his being a professor, of whom an introverted youth could *ask questions*. (!) He was interested in people. These people need not be intellectuals or Catholics or even very musical. But I got the message immediately that, whatever their occupation or other role, they were seen as leaders in their communities, which would profit by making music together under their amateur leadership. ... he considered everyone always had something to contribute, however small.

The strength of Griffiths' character and convictions was mentioned by three respondents, one in decidedly unflattering terms:

His strength was in himself as a person, rather than as a teacher, as a composer, etc. His strength of character would have given him a high profile, no matter what profession he took up.

He was proud, ambitious and competitive.

He was bigotted, opinionated and he brooked no dissent and no deviation from his line. He allowed academic freedom only to the extent that one's views coincided precisely with his own. He was a steamroller ...

Other characteristics recalled by respondents were Griffiths' generosity (with both his encouragement and his money), absent-mindedness, tolerance, humility, ready sense of humour, non-elitism and aversion to snobbery, likeableness and commitment to his family.

⁶¹ Of the seven respondents who did not attempt to complete the questionnaire, only three offered no information of any relevance to the study. Therefore, in effect, twenty-six responses were incorporated in this discussion.

2. Griffiths as a mentor

Perhaps the most powerful indication of Griffiths' influence in the survey was the acknowledgement by six respondents that he assisted in shaping the path of their career. This occurred in various ways - by the ideals he held and expressed (which steered one respondent towards a career teaching music to young children); by his commitment to music and music education; through his encouragement; and through practical involvement in music-making under his guidance:

I owe him a tremendous debt of gratitude for shaping my life's work in music especially during my formative years at Secondary school at Dunedin Technical High School . . . If it hadn't been for his friendliness, training, encouragement, continuous support and generosity, including financial help to one of a family of 6 in the Depression years of the 30's I would have had to leave secondary school in my second year. In the end I took up a career in adult and community education, in which music played a small part only. . . . But I took up this career, I'm sure, because of these very early experiences of it as a schoolboy and University student. They had shown me that education was a lifelong matter (since people young and old took part in it), that it had a sociological role (in relating people together and encouraging individual and group change), and that it was patently enjoyable for its inherent stimulus and its sociability. I doubt if Griff ever knew that. I wish I had told him.

3. Griffiths as a professor

Griffiths' work as professor at Canterbury University College (a position he held for twenty years) attracted more comment from respondents than any other aspect of his working life, indicating that it was in this capacity that he wielded the strongest influence as an educator for the individuals that took part in the survey.

For one respondent, Griffiths' teaching provided a general introduction to the world of music and musical involvement:

The course at Canty. under Vernon opened up a whole new world for me, for which I shall be eternally grateful.

Others commented upon particular attitudes of Griffiths' which impressed them - his meticulousness in "everything connected with . . . music making, and his University teaching"; his advocacy of discipline in music studies; his emphasis on the importance of a comprehensive musical education. Rather surprisingly, given the strength of Griffiths' British bias, one respondent stated that he encouraged her to explore new repertoire (although "conservatively new"):

In many ways, I feel he alerted me to a responsibility to tackle a wide range of music, and again, this interest and commitment has remained with me.

Griffiths' teaching of harmony was mentioned by three respondents, two of whom worked in tertiary education and the other, as a choir trainer in secondary schools and churches. They acknowledged the influence it had on their own composition, harmonisation and arrangement of music in later years:

Overall Griff had a great influence in my musical compositions and his directives were sound teachings that still remain with me today. I have often said to contemporaries that, "that sounds like a bit of Griff"! . . . Dr. Griffiths has been my "harmony mentor," exposing me to the language of Grieg, Glazunov, E.J. Moeran, and many another . . .

Another stated that his teaching of keyboard musicianship stimulated her own interest in this area.

Griffiths is remembered by one respondent for his promotion of practical music-making at the College which led to the appointment of the University String Trio in 1958. She asserts that the beneficial effects of the establishment of a resident string trio at the University are still being felt in Christchurch today:

The presence of skilled performers and executant teachers at the University starting from Dr. Griffiths' time has not only provided that important base for students, but these benefits have flowed through into the community. Without a doubt the string section of the Christchurch Symphony Orchestra has been greatly assisted by the presence of skilled string executant teachers at the School of Music.

This encouragement of participation in practical music reached beyond the College into the community:

In the Music Department during the early fifties, Dr. Griffiths spoke often of the need for musical leadership, for graduates to go out into the community as musical leaders. Admittedly the Degree course at that time had very little practical content. . . . However, there was much encouragement for practical music . . . Also we were encouraged to participate in music in the community wherever possible.

That Griffiths was a skilled and effective teacher is strongly underlined by this statement from a former student who is now working in tertiary education himself:

He was a superb, born teacher. He used the teachable moment. He could approach any person at any level. . . . He could take a class that barely knew a treble clef and have them making good musical sense by the end of the year. He developed a persona - a character - that had the happy knack of getting a class on *his* side almost immediately. He had an ever-ready sense of humour. I would like to think I have brought some of these characteristics to bear in my own teaching, but I know that I don't come near being as good a teacher as he was.

4. Griffiths as a community music leader

Griffiths' work within the community was the second most important aspect of his work as a musician, according to the respondents' replies. His belief that music-making is an activity for all (rather than a talented few) was the one aspect of his philosophy which received most frequent

mention in the survey, with six respondents referring to it specifically. For some, it influenced them in later years when, as music leaders themselves, they endeavoured to include as many as possible in musical activities.

Two respondents recalled their involvement as students in the vacation music schools which aimed to train community music leaders. As one stated, these courses "were valuable not only for the skills taught and the knowledge gained but for the contact and interaction with leading musical personalities (leaders) of the time."

Also regarded as important were the opportunities provided through Griffiths' arrangement for involvement in community musical activities, as a choir trainer and music critic for one respondent, and within the field of chamber music ("... it has become an important part of my teaching and my special musical pleasure") for another.

Griffiths' belief in the importance of the community aspect of music-making was viewed from a sociological, rather than a musical, perspective by one of his students who engaged upon a career in the field of adult education:

Later I interpreted Griffiths' faith in community music as being in a social act of goodwill, a way of binding people together in the willing self discipline of rehearsals (as rugby players do), and the joint celebration of values which, if not unanimously agreed upon, or even reflected upon consciously, were acceptable to the participants. ... Camptown Races, Hearts of Oak, Barbara Allen, Cantate Domino: such arrangements and compositions exploited a literature and Christian heritage known to many New Zealanders. A lifeline? I wonder if Griffiths wanted to find a meeting point for what he thought of as pop and high art cultures, as in folk song. Later I came across his ideas that all this was a cultural process: partly a restorative return to some Golden Age and partly the translation to a distant land of English cultural values. ... These latter ideas about a Golden Age and the English imperialism in music I couldn't subscribe to. But I was persuaded that music making was a culturally creative act of benefit to New Zealand communities.

5. Griffiths as a composer/arranger of music

Griffiths' influence in this regard was discussed primarily with reference to the Dominion Song Book series, being mentioned by five respondents who encountered the material as both students and teachers. One utilised it as the "core source" of his assembly singing programme and still holds it in "high regard for its appropriateness and musicality."

More generally, three respondents stated that they had used Griffiths' choral and orchestral music in

schools and/or community activities. It was praised by one respondent for its rhythmic and expressive interest as well as its "careful consideration for the effective vocal range of the participants." Another indicated that he was influenced by Griffiths' arrangements of choral works but emphasised that the influence was mutual as he encouraged Griffiths in his own composition by requesting specific works to be written and advising him on certain technical aspects of orchestral writing. This reciprocity was also mentioned by another respondent who believed that he had had a similar influence on Griffiths' orchestral writing.

6. Griffiths as a philosopher

As a philosopher or "thinker", Griffiths was mentioned by only three respondents. For one, his views on the spiritual component of Art were of particular significance as discussions on the matter were recalled:

. . . the power of the Holy Spirit through great artists, enabling them to scale the spiritual heights in the practice of their art; & to express their [?] experiences in their various art forms . . . By working at & performing the works of great composers, we were able to join them on their heights, & our lives were enriched beyond imaginings . . . Further, that same power of the Holy Spirit was, as it were, released through our performances to our audience, who were like us, enriched by the experience. Dr Griffiths maintained the Holy Spirit even worked through those composers who did not acknowledge his influence.

Another respondent stated that Griffiths' belief in the regenerative and stimulating effect of music was especially influential on his own philosophy as he later entered tertiary music education and became involved as a music leader in the wider community.

The third respondent indicated that, although he could subscribe to the fundamentals of Griffiths' philosophy, absorbing many of his attitudes and ideas, he could be objective enough to see the dangers inherent in it. For example, Griffiths had the tendency to encourage students beyond their capacity to succeed in his "music for all" mentality, creating unrealistic (and unfulfilled) hopes.

7. Griffiths as a school music teacher

Griffiths' work in the field of school music education received comparatively less attention from the respondents, indicating that this aspect of his influence was not as great as might have been anticipated. His impact was both direct and indirect. One respondent who, as a teacher, had personal contact with Griffiths, adopted a number of the fundamental details of his Dunedin model in

his own programme, acknowledging that Griffiths' work provided a foundation upon which he could build. Another respondent felt the influence less directly, as the student of a school musical director who established a modified form of Griffiths' scheme.

8. Griffiths as an author

A relatively insignificant category, Griffiths' influence (or simply his activity) as an author was mentioned in only two replies. One respondent recalled being "impressed by what had been done" at King Edward Technical College as recounted in *An experiment in school music-making* while another, now a lecturer in music at a College of Education, was full of admiration for Griffiths' skill as a writer:

I have read a number of his publications and am most impressed with both the quantity and the quality of what he wrote. In particular, I would cite his publications in the 1941-1943 period. . . . Given the timing of this writing, during World War Two, what he has to say is of particular interest and forward looking.

9. Griffiths as a conductor

According to one respondent, Griffiths was an "excellent trainer of children's voices" and the example he set as a choral conductor had an influence on his own conducting of choirs, at university and within the wider community.

10. Griffiths as an ethnocentric Britisher

While one respondent viewed Griffiths' British bias with a tolerant, rather neutral attitude, being "unimpressed" with much of the music promoted but "impressed with VG's own convictions", another respondent was of the opinion that Griffiths' ethnocentricity may have been responsible for the limited nature of the library holdings at the University of Canterbury which were inherited by other staff members. Unfortunately, it is an aspect of his influence which is still being felt:

We still suffer from his blinkered vision in this respect.

11. Griffiths as a friend

Through their friendship, one respondent was influenced by Griffiths in a more general way:

I'm sure my ideas about life in general were shaped by my long discussions with Dr Griffiths on several topics not only when at High School but also in the many years which followed.

Again, this reflects more on the person that Griffiths was than on his beliefs and ideas or his work as

a musician and music educator.

12. Griffiths as a Catholic

While Griffiths' Catholic faith was deeply felt and firmly entrenched, one respondent recalled that he was very accepting of other denominations:

He once said that having a religious faith was more important than what it was.

13. Griffiths as a man of culture

Another aspect of minor importance, Griffiths' "breadth of culture" was specifically recalled by one respondent, especially as regards literature.

We now consider the second part of the questionnaire which sought the individual's assessment of Griffiths' work and/or writings. On the whole, the response to this question was less satisfactory than to the matter of his influence. Statements were generally shorter in length, some being as brief as one sentence, and four of the respondents who did complete the questionnaire made no attempt to answer this question at all.⁶²

There was a significant degree of diversity in the assessments themselves. They ranged from forthright and unmitigated praise, to more balanced and cautious appraisals, to those that were frank in their criticism. It is interesting to note, for example, the difference in opinions regarding Griffiths' British bias in his musical taste. While two respondents viewed it as a valuable asset in that it brought to their attention music of real worth, three others saw it as short-sighted and damaging to his students and, in one case, to the community as a whole. Such divergence of opinion was apparent as regards Griffiths' strength of convictions and his maintenance of a high public profile, indicating that factors such as preferment (of something above another), firmness of personal beliefs and the desire to promote one's cause, while positive and even admirable in themselves, may become weaknesses rather than strengths if exaggerated to unreasonable proportions.

Consideration of the respondents themselves, in terms of their age and degree of contact with

⁶² Any statement which was of the nature of an assessment of Griffiths' work and/or writings has been included in this discussion.

Griffiths in relation to their evaluations, reveals little that can be regarded as conclusive. While one might reasonably assume that those respondents who were closer to Griffiths in age and had more direct contact with him would be less willing to express ideas that were either critical or only moderate in their praise, this was not necessarily the case. Of the six respondents who expressed ideas that were not wholly complimentary, five were past students and one was a colleague, and they varied in age by at least twenty-five years. Alongside this, respondents who were generous in their assessments included three who had the least amount of contact with him. Who, then, was in the best position to make an assessment with some degree of objectivity? Perhaps it was those who had enough contact with Griffiths to form opinions from their own experiences but who were also able to stand far enough away from the legend that surrounded him, and still does to a certain extent.

Once again, most replies concerned Griffiths' work rather than his writings. Only one respondent offered an opinion on his skill as an author while three assessments were made regarding his output as a composer/arranger.

Taking all the statements into account, it appears that Griffiths' importance is seen to lie firmly with his activities as a practising musician - in the school and wider community. Grouped under eight headings, the assessments will now be discussed in more detail, again working in descending order of significance.

Influential

According to seven respondents, Griffiths was undoubtedly a man of influence, particularly in the strength of his belief that music-making is to involve all people:

[1] He was undoubtedly one of the most influential music educators in N.Z.'s history. He led by example.

[2] I feel he had a great influence in helping teachers, lecturers and administrators in music believe that music was/is for everyone to join in - not just listen. This continued through Teachers Colleges to present day.

One respondent commented upon the continuation of that influence through his students, many of whom "gained positions of leadership in music education both in the South and at National level."

There was some disparity, however, in the respondents' assessment of the strength of that influence today. While one stated, as seen above, that his philosophy permeated, and continues to impact, music education through the present Colleges of Education and another claimed that his belief that all

students could participate in musical activities contributed to the establishment of the scheme of itinerant teaching in schools operating today, yet another asserted that his immediate influence is "by now considerably dissipated."

Striking in its scathing criticism is the opinion of one respondent who viewed Griffiths' influence at Canterbury University College as totalitarian in its strength and lingering in its negative impact:

. . . underneath the velvet glove was, I'm afraid, the iron fist. . . . pity help the student who dared challenge any of his statements, no matter how outrageous they might have been. In particular, his belief in the moral contagion of jazz, along with the fundamental worthlessness and downright damaging effect of most continental-European music of the twentieth century (unless based on folk elements) cast a pall over the music department at the University in particular, and the general Christchurch musical scene. This pall cast a long, long shadow. . . . because of him, a certain essential chapter in the musical book had been closed or ripped out, and . . . a person in his position had no right to do that.

Innovative and pioneering

Griffiths is viewed as a pioneer in his field, the master-mind behind the highly successful scheme of music-making developed at King Edward Technical College which acted as a model for some other schemes throughout New Zealand, and an instigator of change at Canterbury University College, which, to quote one respondent "changed from a remote 'ivory tower' to become a music centre for the community."

Strongly British in outlook

Griffiths vociferously promoted the music of British composers to the exclusion of much else, a factor which, as seen above, was viewed both positively and negatively. For two respondents, the opportunity to study the music of their heritage was welcomed:

His English origins and training obviously influenced his life's work. The 'folksong' element was one that pervaded his teachings in school music in both the classroom and choral groups, . . . What better examples of phrasing, cadences, sentence construction, etc could we have had? Sadly, I am finding more and more that the 'modern' schoolchild is completely lacking in such teaching and understanding, . . . Though the curriculum at Canterbury did include quite a proportion of nineteenth and twentieth century British music, the music of other countries and periods was not neglected. I by no means regretted this particular bias. We were taught how to listen, study and evaluate music and if the music we worked at included a good proportion of our own heritage, it gave us a real understanding of our musical roots.

The opposite view was taken by four other respondents who believed that Griffiths' bias was short-sighted and restrictive. Striking in their similarity are comments from two respondents who furthered their studies in the United States and are now involved in tertiary music education:

[1] . . . his intransigent conservatism hindered the progress & development of Composition students. We were ill-prepared for graduate studies, having been restricted to his blinkered diet of 'turn of the century' English music as the only source material for reference & emulation! In my case, I truly floundered to try to grasp basic 20th century compositional principles & techniques when I began graduate work in California. [2] I vividly remember the shock I received on my first contacts at [an American university]. It wasn't so much the contact with the music of Webern and Stockhausen et al (though it was the first time I took these composers *really* seriously - and it was wonderful!) as it was the realization that my American counterparts took such contact absolutely for granted. For them, it was a continuation; for me it was more like an immersion. I *did* feel resentful that I had not been immersed earlier.

High public profile

Griffiths had a high public profile in his day, making him "a household name in musical circles":

. . . the highest musician public profile possible held by him for many years in Otago, Canterbury, indeed N.Z. and wider afield.
He had a high profile in his time - strong supporters and strong detractors.

Another respondent viewed the strength of his profile with regret because it created the misleading impression that there was little else of musical significance occurring elsewhere in Christchurch, and Canterbury as a whole.

Skilled teacher and educator

Two respondents commented more specifically on his work in schools. One was full of praise, suggesting that his principles, beliefs and ideas "could well be revised, reappraised and reapplied within the present systems today". The other, who himself gained prominence in the field of tertiary music education, pointed out his shortcomings as a performer of only "adequate" ability and limited knowledge of orchestral instruments. He stated that he took the middle road between two divergent opinions, one which was completely opposed to Griffiths and the other which hailed him as the genius behind the success of the Dunedin scheme.

Composer of varying ability

The three respondents who considered Griffiths' contribution as a composer displayed a similar lack of consensus in their opinions. He was a "quite good" composer according to one, who specifically mentioned three of his operettas - *Pirate Gold*, *Camping Days* and *The Bad Boys* - as being of particular merit. The other two respondents referred to different aspects of his output:

My experience left me in no doubt of the value of his writing - I owed a lot of my success to the output he provided . . .

As to his music, I don't hold it in high esteem, though I do play it occasionally. I think that some of his early songs are absolute gems; the later works seem to display the worst kind of academicism . . .

Outspoken in his beliefs

While one respondent described Griffiths as a "man with a breadth of vision who was unafraid to speak his mind about his beliefs & opinions on a wide variety of matters musical & educational", another stated that the intensity with which he held his convictions was both his strength and his weakness in that it made him effective and determined but narrow-minded and uncompromising.

Skilled organist

Only one respondent mentioned Griffiths' ability as a performer, describing him as a "first-class organist" with a huge repertoire, and an original and entertaining improviser.

Overall, based on the respondents' replies, this preliminary study indicates that Griffiths did indeed exert an influence as a music educator in New Zealand. This influence was widespread and, for the most part, was positive and helpful. It varied considerably for the individual respondents in terms of its nature and strength, this variation relating to the degree of personal contact between the respondent and Griffiths, and the circumstances of this contact. Griffiths set a powerful example as a teacher, music leader and an innovator, and those respondents who were most deeply influenced by it, being spurred on to similar involvement and activity themselves in many cases, were those who witnessed it firsthand.

His writings appeared to have much less impact; in general, it seems that Griffiths the practitioner rather than Griffiths the theorist exerted the greater influence. His book *An experiment in school music-making* was mentioned by only two respondents whereas his published compositions and arrangements were cited in eight replies, by those who came into contact with his music either as teachers or students. On the other hand, his "music for all" philosophy and his supportiveness and encouragement as a teacher were the two points that appeared with greatest frequency in the replies received.

Evaluations of Griffiths' contribution and importance as a music educator revealed greater diversity and less concurrence of viewpoint. Respondents appeared to range themselves over the whole gamut of opinion, with the tenor of their assessment not necessarily being determined by the nature of their relationship with Griffiths. For some, a closer association, as student, colleague or

friend, brought forth generous praise, while for others it elicited blunt criticism.

In general, the evaluations spoke more about Griffiths' attitudes and personality, describing his innovation, influence, ethnocentrism and outspokenness, than about the actual contributions he made as an educator, community musician or composer. Expressions of admiration were often fulsome in their commendation but unsubstantiated by further explanations or lacking actual details. Consider, for example, the following statements which sum up five respondent's views:

[1] His early work at Christchurch Teachers College, then at Dunedin Technical College, and later at Canterbury University College, has left a rich endowment of music for New Zealand.

[2] As a teacher and educator, his contribution to music in N.Z. I consider he was one of the N.Z. "Greats". His influence was widely spread and his pioneering of music education in N.Z. was & is universally acknowledged.

[3] As a teacher and educator, my contemporaries and I had the greatest respect for him, and I would suppose that he was one of the most important music educators of his time in this country.

[4] . . . probably the one who has made the greatest contribution to music in New Zealand.

[5] No one has had a greater influence on music in N.Z. than V.G. His desire to have music for the masses, in schools and the community touched thousands. Many still feel his influence.

Some bold assertions are made but without hard evidence, they remain personal opinions only.

The most striking feature of the respondents' replies, and indeed, of the survey itself, was the way in which the personality and character of Griffiths emerged. Whether the enthusiastic and encouraging teacher, the determined educator or the "one-eyed" Britisher, the man himself was to the forefront, encapsulated within the opinions, recollections and assessments in a way that actually dominated the study. It was in relating to people - inspiring, informing, persuading, enabling, guiding, directing - that Griffiths was most clearly remembered. Thus, referring back to the question posed earlier - could it be that Griffiths' legacy lies in the people he influenced rather than in a written document or curriculum? - the answer would seem to be a definite "yes".

Indeed, Griffiths' influence can be likened to a large, sprawling tree. His philosophies and beliefs are represented by the trunk, its roots standing firm in the British traditions and methods he learned and assimilated as a student, and the whole being watered and fed by significant aspects of Griffiths' personality and upbringing. The major branches represent his immediate students who followed in his footsteps and made music education their life's work.⁶³ They, in turn, have taught

63 This does not take into account, of course, the many of his students who did not teach music or otherwise pursue music as a career but who were nevertheless influenced by him.

others who themselves have continued this chain of influence, just as the branches develop offshoots which eventually become leaves and twigs. So it is that one tree trunk supports an impressive array of secondary growth and foliage.

On examination, it may be noted that the trunk is the strongest and sturdiest part of the tree, the centre of its life and development. The relationship of the major branches to this main trunk is more potent than that of the outer leafage. Similarly, Griffiths himself is central to the ideas and beliefs he promoted. The closer one is to Griffiths as the original source of influence, in terms of distance and the passing of time, the greater that influence tends to be.⁶⁴

Griffiths' impact as a music educator was most powerful in his immediate environs – that is, in Christchurch and Dunedin, and more generally, in the South Island as a whole, where he fulfilled his role as teacher, educator, lecturer, performer, broadcaster, conductor and administrator. Because he worked where he was situated, his name was considerably less well-known further north.

While he was active in a given locale, he had the opportunity to be a powerful and noted influence within the community there. But when he moved on, his authority and the potency of his espoused beliefs and directives inevitably declined even though the principles and outworking of his approach may have been upheld and sustained by the "branches", those whom he had taught or influenced. This was seen, for example, at King Edward Technical College where his immediate successors as head music teacher at the school were ex-students – Frank Callaway, Theo Staples and Leonard White. Thus, he was able to maintain a high degree of control as regards the shape and direction of the music programme there. But by the late 1950s, as new staff entered the College with fresh ideas and visions, a departure from his original scheme was evident. The passing years were robbing him of the influence he had once wielded.

In the same way, when he retired from Canterbury University College in 1961, his prominence as a leading light in the sphere of music education in Christchurch and nationwide was lost. John Ritchie succeeded him as head of the Music Department, the programme of weekly recitals

⁶⁴ This is not to say, however, that Griffiths' indirect influence – for example, through the work of those who were not taught by him but who implemented aspects of his Dunedin scheme – cannot also be significant.

continued, adult education remained an important priority of the department and performance studies for credit became an option within the degree syllabus. Change and development were unavoidable. Building on Griffiths' work during his twenty years as Professor, Ritchie led the department through further expansion as he stamped his own personal mark on the newly-named School of Music and on his students. The Bachelor of Music degree underwent reconstruction in 1966, electroacoustic works were produced by staff and students, twentieth-century music of non-British origins finally gained admittance into the department, musicology was introduced into the programme and overseas visitors were no longer primarily of British origin.

This brings us to the present day. Vernon Griffiths died eight years ago and the students who followed him into the music education profession have either retired or are at least thirty years into their careers. Members of the younger generation are completely unfamiliar with Griffiths' name and are unlikely to have come into contact with his music. And what of the future? Unless there is a major revival of interest in his work and teachings (which must not be discounted as a possibility), it seems probable that the passing years will see a continued decline in Griffiths' influence on contemporary music education, and more generally, on the nation's musical culture.

Throughout his career, Griffiths persistently endeavoured to promote his own ideas and views as vigorously and effectively as possible. The initial inspiration behind his book *An experiment in school music-making* was his own. He invited officials from the Education Department to attend concerts at King Edward Technical College to witness first-hand the results of his scheme of training, and teachers from other schools who wished to copy or adapt his methods were given every encouragement and assistance by him. He contributed articles to the *New Zealand Tablet*, including a series entitled "Culture and music in New Zealand". Participation in Summer Schools and the vacation music schools provided opportunities to share his vision for school music education and music in the community, in a more comprehensive, practical and enduring way than public lectures and occasional newspaper articles allowed.

And he succeeded in this self-directed promotional campaign to the extent that he did make an impact on New Zealand society, but it was the society of his own time. Time has provided new forces that are shaping attitudes to music and its place in life, and its actual practice in the home, in

schools, churches and the community at large. But without the input of such individuals as Griffiths along the way, music education would not be in the position that it is today. As he once remarked, although the work of individuals will eventually be forgotten, their achievements will live on.⁶⁵

Griffiths was a unique individual. He was raised the son of an Anglican priest and converted to Catholicism as an adult. He was an unashamed Anglophile, wary of anything that emanated from the United States. He loved the music of Vaughan Williams, Delius and Ireland, and loathed jazz and other forms of "popular" music. He preached "music for all" and was zealous in his task of bringing the benefits of music within reach of as many as possible. He was generous, genial and gentle, yet displayed a stubbornness and steely determination that won results. John Ritchie wrote of him: "Assuredly he was the right man at the right time in this nation's musical development."⁶⁶ Perhaps only time and hindsight will allow us to ascertain the truth of this assessment.

* * *

Griffiths' influence has been likened to the upwards and outwards growth of a tree. But where is that tree situated? Is it part of a larger group, perhaps towering over the rest, or is it growing apart? In other words, what was the extent of his impact on music education in a national context? How did his work and/or writings specifically impact and shape the development of music education in New Zealand? Does his example still exert an influence today?

The primary aim of this whole study has been to assemble and assess, in context, Griffiths' own philosophies on music and music in education as may be reconstructed from his own writings which survive in a bewildering array of sources, and which this study has brought together for the first time in an accessible public document. Now that we have a clear and objective assessment of that material which, until this study, had been sadly lacking, the long-term impact of his philosophy and the products of that philosophy - his teaching, his compositions, his music schemes - can be properly evaluated. That task can now begin!

⁶⁵ Owen Jensen interviews Vernon Griffiths, tape, 16 September 1968.

⁶⁶ Ritchie, Vernon Griffiths: 12.

APPENDIX I

SOURCES FOR THE EVALUATION OF
VERNON GRIFFITHS' PERSONAL PHILOSOPHY

This listing is restricted to items written by, or based on Vernon Griffiths, which form the basis of the discussion on Vernon Griffiths' philosophy, regarding music and life (Chapter 8), music and education (Chapter 9) and music in New Zealand (Chapter 10).

The dates of publication for many items preserved in the Vernon Griffiths Papers are not noted in the papers. Dating of such items has been attempted by searching the publications from which they were taken. Unsourced items are dated by reference to the year of the particular volume of the Papers in which they are located. Information in square brackets [] are informed estimates, based (for the most part) on the placement of the item within the Papers. Where a degree of uncertainty exists about a certain piece of information, it is prefaced with a question mark [?].

In some cases, attempts to identify details of publication and dates of cuttings have been unsuccessful.

The geographical origins of the various daily newspapers cited are given with the first listing of each publication. In the case of periodical literature, brief publishing details are also stated, where known, as follows:

[frequency of publication, geographical origin, publisher (main publisher, if more than one)].

For the report of an address, the group to which the lecture was delivered or the specific circumstances surrounding the occasion have been identified, where possible, and placed within square brackets [].

Items are presented as follows:

Year	Example:	1927
item number [for the year]		2
title of the item		Musical snobs. And the ordinary man.
<i>name of the publication</i>		<i>Press</i>
date of publication		4 February 1927
page number [where known]		: 2
position in the Vernon Griffiths Papers, volume and page/folio [except items from <i>Music in New Zealand</i>]		VGP 1:3
type of item (see Key)		Nint

Key to the type of item:

B	Book
C	Circular
J	Journal, periodical
N	Newspaper
R	Radio
U	Unprinted typescript
add	address
art	article
brv	book review
edi	editorial
int	interview
let	letter
not	notice [announcement of forthcoming event]
opi	opinion [expression of viewpoint in the form of an article with the author identified]
rep	report
rlr	report of a lecture-recital
scr	script

* * *

1927

- 1 Would like to see the team spirit. Musical director arrives in Christchurch. *Lyttelton Times* [Christchurch], [February] 1927, VGP 1:3, Nint.
- 2 Musical snobs. And the ordinary man. *Press* [Christchurch], 4 February 1927: 2, VGP 1:3, Nint.
- 3 Music in schools. *Sun* [Christchurch], 5 February 1927: 14, VGP 1:4, Nedi.
- 4 Music in schools. New director arrives. *Sun*, 3 February 1927: 13, VGP 1:4, Nint.
- 5 School music. Making it interesting. Work of new director. *Press*, 4 February 1927: 16, VGP 1:5, Nint.
- 6 Music in schools. [unsourced], [February 1927], VGP 1:5, Nrep.
- 7 Church music. Congregational singing. The position in England. [unsourced], [February-March] 1927, VGP 1:8, Nadd [Organists and Choirmasters' Guild, Christchurch].
- 8 Address on music. *Press*, 26 March 1927: 2, VGP 1:8, Nadd [Home Economics Association, Christchurch]. (Address entitled "The home and music".)
- 9 Home Economics Association Notes. [unsourced], March 1927, VGP 1:10, Nadd [Home Economics Association, Christchurch]. (Address entitled "The home and music".)
- 10 Virile music loved by New Zealand children. Director says they revel in folk songs and old sea chanteys. *Lyttelton Times*, [March-April] 1927, VGP 1:11, Nint.
- 11 Old English music. Lecture by Mr T. Vernon Griffiths. English Association. *Lyttelton Times*, 14 June 1927: 6, VGP 1:16, Nadd [English Association, Christchurch]. (Lecture on English music of the seventeenth century.)
- 12 Music in home life. *City Beautiful* [monthly, Christchurch, Canterbury Horticultural Society], 10 June 1927: 16-17, VGP 1:17-18, Jart.
- 13 Music in schools. *Sun*, 18 June 1927: 14, VGP 1:20, Nart.
- 14 Parents' National Educational Union. [unsourced], [June-July] 1927, VGP 1:21, Nadd [Parents' National Educational Union]. (Address entitled "Music in childhood".)
- 15 Modern composers. Romantic movement. Fair field of English music. *Sun*, 29 July 1927: 13, VGP 1:21, Nadd [public]. (Address entitled "Twentieth century music".)
- 16 Church music. Some hymns nauseating. Mr Vernon Griffiths' lecture. *Press*, 16 September 1927: 13, VGP 1:23, Nadd.
- 17 Why not support English music? Lecture given by Mr T. Vernon Griffiths. [unsourced], [September-October] 1927, VGP 1:25-26, Nadd [Society for Imperial Culture, Christchurch]. (Lecture entitled "Modern British music".)

1928

- 1 Lecture-recital. At St. Peter's, Temuka. [unsourced], [February-March] 1928, VGP 1:30, Nrlr [public]. (Lecture-recital entitled "Modern British organ music on hymn melodies".)
- 2 British music in New Zealand. *Musical Times* [monthly, London, Novello and Co. Ltd.], 1 January 1928, VGP 1:31, Jlet.
- 3 "Music and life." Lecture by Mr T. Vernon Griffiths. *Press*, 19 March 1928: 11, VGP 1:34, Nadd [public].
- 4 Music and life. Association with Church. Address by Mr Griffiths. *Lyttelton Times*, 19 March 1928: 12, VGP 1:34, Nadd [public]. (Lecture entitled "Music and life".)
- 5 "The New Music". A unique lecture. By Mr. T. Vernon Griffiths, M.A. Mus. Bac. [unsourced], 11 May 1928, VGP 1:40-41, Nadd [school teachers, Timaru]. (Lecture part of "refresher" course.)
- 6 Music in the future. Address by Mr. T. V. Griffiths. New methods of training. [unsourced], 11 May 1928, VGP 1:41, Nadd [school teachers, Timaru]. (Lecture part of "refresher" course.)
- 7 Refresher course. This week's lectures. . . . Music. [unsourced], [May-June] 1928, VGP 1:42, Nadd [school teachers, Greymouth]. (Lecture part of "refresher" course.)
- 8 Music in New Zealand. *Musical Standard* [monthly, Britain], 21 April 1928, VGP 1:43, Jart.
- 9 Music in New Zealand. *Music Bulletin*¹ [monthly, London, British Music Society], [1928]: 133-134, VGP 1:47, Jart.

1929

- 1 Mr Vernon Griffiths lectures on music. [unsourced], [May] 1929, VGP 1:82, Nadd.
- 2 Modern English composers. *Press*, 27 July 1929: 18, VGP 1:121, Nlet. (First letter in series of five.)
- 3 Modern part-songs. *Press*, 30 July 1929: 11, VGP 1:121, Nlet. (Third letter in series of five.)
- 4 "English never cultivate their own artists." But are always ready to applaud foreigners, says Mr T. V. Griffiths. [unsourced], [September-October] 1929, VGP 1:128, Nadd [English Association]. (Address entitled "Music in the eighteenth century".)

1930

- 1 Through the looking glass. What Penelope sees . . . A tribute. *Sun*, 29 April 1930: 3, VGP 2:16, Nadd [Christchurch Poetry and Arts Club]. (Address entitled "Modern tendencies in art and music".)
- 2 P.N.E.U. Lecture by Mr Vernon Griffiths. *Press*, 30 August 1930: 2, VGP 2:30, Nadd [Parents' National Educational Union, Christchurch]. (Address entitled "The importance of scope of music in the school syllabus".)

1931

- 1 Sincerity in music. The church's influence. Need for return to simple ideas. *Press*, 2 March 1931: 8, VGP 2:43, Nadd. (Address entitled "The Church and music", given in St. Michael's Church, Christchurch.)
- 2 The professional music teacher. I. Inspiration and ideals. *Music in New Zealand* [monthly, Harry H. Tombs, Ltd., Wellington], v.1 n.2, 1 May 1931: 30-32, Jart.
- 3 The amateur . . . The amateur composer. *Music in New Zealand*, v.1 n.2, 1 May 1931: 33-34, Jart.
- 4 Music and youth. Improving the world. Mr T. Vernon Griffiths' views. *Press*, 25 May 1931: 9, VGP 2:44, Nadd [Workers' Educational Association]. (Address entitled "Music and youth".)
- 5 [untitled]. [unsourced], [25] May 1931, VGP 2:44, Nadd [Workers' Educational Association]. (Address entitled "Music and youth".)
- 6 School music. Lecturer's allegations. Charge against private teachers. *Press*, 20 June 1931: 17, VGP 2:48-49, Nrep.
- 7 Leading New Zealand musicians. Edward Douglas Tayler. *Music in New Zealand*, v.1 n.5, 1 August 1931: 89-91, Jart.

¹ It was superseded by *Music Journal* in 1929.

- 8 An experiment in music-class teaching. *Music in New Zealand*, v.1 n.7, 10 October 1931: 121-123, Jart.

1932

- 1 Sight-reading without tears. *Music in New Zealand*, v.1 n.12, 10 March 1932: 207-209, Jart.
- 2 Editorial. *Music in New Zealand*, v.2 n.2, 10 May 1932: 1-2, Jedi.
- 3 Editorial. *Music in New Zealand*, v.2 n.3, 10 June 1932: 1-2, Jedi.
- 4 Youth of the church . . . Sunday music for the young. *Outlook* [Christchurch and Dunedin, Presbyterian Church of New Zealand], 18 July 1932: 14, VGP 2:65, Jadd [Christchurch Sunday School Teachers' Union].
- 5 Editorial. *Music in New Zealand*, v.2 n.5, 10 August 1932: 1-2, Jedi.
- 6 Editorial. *Music in New Zealand*, v.2 n.6, 10 September 1932: 1-2, Jedi.
- 7 Editorial. *Music in New Zealand*, v.2 n.8, 10 November 1932: 1-2, Jedi.
- 8 Honour where honour is due. *Music in New Zealand*, v.2 n.8, 10 November 1932: 12, Jrev.
- 9 Editorial. *Music in New Zealand*, v.2 n.9, 10 December 1932: 1-2, Jedi.

1933

- 1 Editorial. *Music in New Zealand*, v.2 n.10, 10 January 1933: 1-2, Jedi.
- 2 "Quires and places where they sing". *Music in New Zealand*, v. 2 n.10, 10 January 1933: 5-7, Jbrv. (Review of *Quires and places where they sing* by Dr. S. H. Nicholson, London, [Bell's Musical Publications], 1932.)
- 3 A talk to parents about music. *Music in New Zealand*, v. 2 n.10, 10 January 1933: 11-14, Jart.
- 4 Editorial. *Music in New Zealand*, v.3 n.2, 10 May 1933: 1-2, Jedi.
- 5 Editorial. *Music in New Zealand*, v.3 n.4, 10 July 1933: 3-4, Jedi.
- 6 The 1914 tradition. *Music in New Zealand*, v.3 n.4, 10 July 1933: 6-7, Jart.
- 7 Editorial. *Music in New Zealand*, v.3 n.5, 10 August 1933: 1, Jedi.
- 8 Competition results. The string sections. Judge's comments. [unsourced], [August] 1933, VGP 3:7, Nrep.
- 9 The competitions. Concluding events. Chief piano solo. [unsourced], [August] 1933, VGP 3:8, Nrep.
- 10 Editorial. *Music in New Zealand*, v.3 n.6, 10 September 1933: 1-2, Jedi.
- 11 Competitions. *Music in New Zealand*, v.3 n.6, 10 September 1933: 4-5, Jart.
- 12 Editorial. *Music in New Zealand*, v.3 n.7, 10 October 1933: 1-2, Jedi.
- 13 Editorial. *Music in New Zealand*, v.3 n.8, 10 November 1933: 1-2, Jedi.
- 14 Music in schools. Valuable part of education. Address by Mr T. Vernon Griffiths. [*Evening Star* [Dunedin]], [November-December] 1933, VGP 3:12, Nadd [Otago Educational Institute].

1934

- 1 Music. Two lectures by Mr Vernon Griffiths. [unsourced], [January-March] 1934, VGP 3:17, Nadd.
- 2 Editorial. *Music in New Zealand*, v.3 n.10, 10 January 1934: 1-2, Jedi.
- 3 Editorial. *Music in New Zealand*, v.3 n.11, 10 February 1934: 1-2, Jedi.
- 4 Elgar. *Music in New Zealand*, v.3 n.12, 10 March 1934: 1-2, Jedi.
- 5 Editorial. *Music in New Zealand*, v.4 n.3, 10 June 1934: 1-2, Jedi.
- 6 The competitions. Value to the community. [unsourced], [May] 1934, VGP 3:25, Nart.
- 7 Editorial. *Music in New Zealand*, v.4 n.4, 10 July 1934: 1-2, Jedi.
- 8 Editorial. *Music in New Zealand*, v.4 n.5, 10 August 1934: 1-2, Jedi.
- 9 Not for Mrs Kinfoot. *Music in New Zealand*, v.4 n.5, 10 August 1934: 3-4, Jart.
- 10 Editorial. *Music in New Zealand*, v.4 n.6, 10 September 1934: 1-2, Jedi.
- 11 Leading New Zealand musicians. H. Temple White. *Music in New Zealand*, v.4 n.6, 10 September 1934: 5-6, Jart.
- 12 Opportunity. *Music in New Zealand*, v.4 n.6, 10 September 1934: 6-7, Jart. (Reprinted from an article in *Dominion* [Wellington].)
- 13 Leading New Zealand musicians. Mr. Stanley Oliver. *Music in New Zealand*, v.4 n.7, 10 October 1934: 8-9, Jart.
- 14 Editorial. *Music in New Zealand*, v.4 n.8, 10 November 1934: 1-2, Jedi.
- 15 Hellenic music. And a comparison with certain modern tendencies. *Music in New Zealand*, v.4 n.9, 10 December 1934: 6-10, Jart.

16 The Christchurch Laurian Club. *Music in New Zealand*, v.4 n.9, 10 December 1934: 10, Jrep.

1935

- 1 Editorial. *Music in New Zealand*, v.4 n.10, 10 January 1935: 1-2, Jedi.
- 2 Editorial. *Music in New Zealand*, v.4 n.11, 10 February 1935: 1-2, Jedi.
- 3 Music and life. A lecture delivered in a New Zealand church by a layman. *Music in New Zealand*, v.4 n.11, 10 February 1935: 5-8, Jadd.
- 4 Christchurch Harmonic Society. *Evening Star*, [March-April] 1935, VGP 3:46 [first item on page], Nnot.
- 5 Editorial. *Music in New Zealand*, v.4 n.12, 10 March 1935: 1-3, Jedi.
- 6 Editorial. *Music in New Zealand*, v.5 n.1, 10 April 1935: 1-3, Jedi.
- 7 Editorial. *Music in New Zealand*, v.5 n.3, 10 June 1935: 1-2, Jedi.
- 8 Editorial. *Music in New Zealand*, v.5 n.4, 10 July 1935: 1-2, Jedi.
- 9 Editorial. *Music in New Zealand*, v.5 n.5, 10 August 1935: 1-2, Jedi.
- 10 Opera singing. New Zealand voices. Experts' opinions. [unsourced], [August] 1935, VGP 3:55, Nrep.
- 11 Criticism is not finding fault. *Music in New Zealand*, v.5 n.7, 10 October 1935: 1-2, Jedi.
- 12 Music in education. A lecture delivered to the Otago Institute. *Music in New Zealand*, v.5 n.8, 10 November 1935: 6-7, Jadd [Otago Educational Institute].
- 13 Orchestration. *Music in New Zealand*, v.5 n.9, 10 December 1935: 1-2, Jedi.

1936

- 1 Editorial. *Music in New Zealand*, v.5 n.10, 10 January 1936: 1-2, Jedi.
- 2 The Christchurch Laurian Club. *Music in New Zealand*, v.5 n.10, 10 January 1936: 7, Jart.
- 3 The future for music in New Zealand. *Tomorrow* [fortnightly, Christchurch, independent publisher], 15 January 1936: 7-9, VGP 4:12, Jart.
- 4 Editorial. *Music in New Zealand*, v.5 n.11, 10 February 1936: 1-2, Jedi. (Review of *The musical companion: a compendium for all lovers of music* [by various authors], ed. by A. L. Bacharach, London, V. Gollancz, 1934.)
- 5 A madrigal club - and Alfred Walmsley. *Music in New Zealand*, v.5 n.11, 10 February 1936: 8, Jart.
- 6 Composition. *Music in New Zealand*, v.5 n.11, 10 February 1936: 9-10, Jart.
- 7 Editorial. *Music in New Zealand*, v.5 n.12, 10 March 1936: 1-2, Jedi.
- 8 Editorial. *Music in New Zealand*, v.6 n.2, 10 May 1936: 1-2, Jedi.
- 9 The "double glissando". *Music in New Zealand*, v.6 n.2, 10 May 1936: 7-8, Jart.
- 10 Editorial. *Music in New Zealand*, v.6 n.3, 10 June 1936: 1-2, Jedi.
- 11 Editorial. *Music in New Zealand*, v.6 n.5, 10 August 1936: 1-2, Jedi.
- 12 Tribute to Grainger. *Music in New Zealand*, v.6 n.5, 10 August 1936: 2-4, Jart.
- 13 [untitled], [comments by Griffiths at Ashburton competitions]. *Ashburton Guardian* [Ashburton], [August] 1936, VGP 4:23, Nrep.
- 14 Music without tears. *Music in New Zealand*, v.6 n.6, 10 September 1936: 5-7, Jart.
- 15 Editorial. *Music in New Zealand*, v.6 n.7, 10 October 1936: 1-2, Jedi.
- 16 Editorial. *Music in New Zealand*, v.6 n.9, 10 December 1936: 1-2, Jedi.
- 17 Alfred Walmsley as guest conductor. *Music in New Zealand*, v.6 n.9, 10 December 1936: 9-10, Jart.

1937

- 1 Editorial. *Music in New Zealand*, v.6 n.10, 10 January 1937: 1-2, Jedi.
- 2 Editorial. *Music in New Zealand*, v.6 n.11, 10 February 1937: 1-4, Jedi.
- 3 Dr. Bradshaw's resignation. *Music in New Zealand*, v.6 n.11, 10 February 1937: 8-9, Jart.
- 4 Sidelights on broadcasting. *Music in New Zealand*, v.6 n.11, 10 February 1937: 11-12, Jart.
- 5 Editorial. *Music in New Zealand*, v.6 n.12, 10 March 1937: 1-2, Jedi.

1938

- 1 Music in school. Developing an enthusiasm. Lecture by Dr Griffiths. *Otago Daily Times* [Dunedin], 2 April 1938, VGP 5:15, Nadd [?Parents' Auxiliary of King Edward Technical College].

1940

- 1 New Zealand music. Three comments. *Choral News* [Dunedin, Dunedin Choral Society], v.1 n.1, February 1940: 2, VGP 7:11, Jart.
- 2 [untitled], [comments by Griffiths at the Dunedin Competitions]. [unsourced], August 1940, VGP 7:30, Nrep.
- 3 Instrumental music. Children should be encouraged. [unsourced], [August] 1940, VGP 7:33, Nrep.
- 4 Good teaching reflected. Elocution and instrumental competitors. Comment by Dr Griffiths and Mr Bailey. Value of competitions as a whole. *Evening Star*, 30 August 1940: 5, VGP 7:33, Nrep.

1941

- 1 An experiment in school music-making. *New Era in Home and School* [London, New Education Fellowship], July/August 1941, VGP 7:134, Jbrv [of *An experiment in school music-making*].

1942

- 1 *An experiment in school music-making*. New Zealand Council for Educational Research, 1942, B.
- 2 Music and the masses. W.E.A. address. *Evening Star*, 29 April 1942: 6, VGP 8:67, Nadd [Workers' Educational Association].

2

- 1 Teacher's responsibilities in school musical education. A lecture. [unsourced], [undated but within the period 1933 to 1942; bears Dunedin letterhead on reverse of all pages], VGP 84:49, Uadd.

1943

- 1 Instrumental music in schools. *Education Gazette* [fortnightly, Wellington, Government Printer], 1 June 1943: 121-122, VGP 9:96, Jart.
- 2 Treat for school pupils. Visiting musicians entertain. Appreciation expressed. [unsourced], [November] 1943, VGP 10:1, Nrep.

1944

- 1 The team spirit. Importance of school music. Expression of community. Address by Dr. T. Vernon Griffiths. [unsourced], [February-March] 1944, VGP 10:32, Nadd [public, Nelson].
- 2 Moaning, sad music. Choice at community sings. [unsourced], [February-March] 1944, VGP 10:32, Nadd [public, Nelson].
- 3 Music for the many. [unsourced], [February-March] 1944, VGP 10:32, Nedi.
- 4 Temuka. Community week. Town and country linked. Successful series of functions. [unsourced], [May-June] 1944, VGP 10:46, Nadd [public (school children)]
- 5 Music in the community. Stirring appeal by Dr. Griffiths. The home and the school. *Timaru Herald* [Timaru], 5 June 1944, VGP 10:46, Nadd [Timaru Music Club].

1945

- 1 Music in the community [extract]. [unsourced], [May] 1945, VGP 11:17, Nadd [Christchurch Businessmen's Club].

- 2 Instrumental trio. Recital given in Blenheim. Stimulating talk on music. [unsourced], [August] 1945, VGP 11:41, Nadd [public, Blenheim].

1946

- 1 From New Zealand. *Music Educators Journal* [9 per year, Virginia, Music Educators National Conference], January-February 1946, VGP 12:21, Jopi.
- 2 Religion, culture, and music. *Church and the Community* [?monthly, Christchurch, National Council of Churches in New Zealand], July 1946, VGP 12:43, Jart.
- 3 "Music for the people". Canterbury College activity. Review by Dr Vernon Griffiths. *Press*, 17 July 1946: 8, VGP 12:43, Nint.
- 4 High standards in music. *Press*, 22 July 1946, VGP 12:44, Nlet.
- 5 Music is expression of culture, declares Dr Griffiths. *Music Festival* [special issue, Christchurch, Canterbury Music Festival Committee], 9 September 1946: 1, VGP 12:58, Cint.
- 6 Culture and music in New Zealand. I. Definitions and fundamentals. *New Zealand Tablet* [weekly, Dunedin, New Zealand Tablet Ltd.], 11 September 1946, VGP 12:1 [another copy of series in VGP 12:59b-64], Jart.
- 7 Culture and music in New Zealand. II. Culture and its musical expression to-day. *New Zealand Tablet*, 18 September 1946: 13, VGP 12:1, Jart.
- 8 Culture and music in New Zealand. III. Decentralisation and choral music making. *New Zealand Tablet*, 25 September 1946, VGP 12:2, Jart.
- 9 Culture and music in New Zealand. IV. Decentralisation and instrumental music making. *New Zealand Tablet*, 2 October 1946, VGP 12:2, Jart.
- 10 Culture and music in New Zealand. V. Training for music making. *New Zealand Tablet*, 9 October 1946, VGP 12:3, Jart.
- 11 Culture and music in New Zealand. VI. Conclusions. *New Zealand Tablet*, 16 October 1946, VGP 12:4, Jart.
- 12 Music-making. Work in schools. Cultural development. *Evening Post* [Wellington], 7 October 1946, VGP 12:67, Nint.

1947

- 1 Children, radio, and jazz. "Parents make big mistake". Dr. Griffiths speaks at Shirley "project". *Press*, 14 May 1947: 9, VGP 13:42, Nadd [Shirley parish project, Christchurch].
- 2 Community and singing [extract]. *Press*, 15 May 1947: 6, VGP 13:43, Nadd [Shirely parish project, Christchurch].
- 3 Music teaching in N.Z. High standard praised. [unsourced], May 1947, VGP 13:43, Nadd [civic reception, Christchurch].
- 4 School music. Work at Nelson College. A professor's appreciation. *Nelson Evening Mail* [Nelson], 23 June 1947: 7, VGP 13:49, Nart.

1948

- 1 "Unique gift". Dunedin's culture. Technical College music. *Otago Daily Times*, 6 August 1948, VGP 14:56, Nint.
- 2 Music and industry. Concert at University. *Press*, 11 August 1948: 3, VGP 14:56, Nadd/Nrev [public].
- 3 Catholic Choirs Contest. Kilbirnie wins first annual competition. *New Zealand Tablet*, 29 December 1948, VGP 14:98, Jrep.

1949

- 1 Music for the people. Distinguished visiting trio. Lecture and performance at Granity. *Westport News* [Westport], 2 February 1949, VGP 15:2, Nadd/Nrev [public, Granity].
- 2 Musical culture. School at St. Matthew's. Students from wide area attending. Need for leadership. [unsourced], 14 May 1949, VGP 15:42, Nadd [Vacation Music School, Masterton].
- 3 School of music. Continued enthusiasm evident. Choirs & New Zealand voices. Demonstration recital tomorrow night. [unsourced], 18 May 1949, VGP 15:43, Nadd [Vacation Music School, Masterton].

- 4 "Renaissance in music". Effect of new approach. 100 attending special course. *Press*, 24 August 1949: 3, VGP 15:74, Nadd [Vacation Music School, Christchurch].
- 5 "City does not know what culture is" - Dr Griffiths. [unsourced], August 1949, VGP 15:75, Nadd [Vacation Music School, Christchurch].
- 6 Music in the home. Address by Dr. V. Griffiths. *Press*, 28 September 1949: 2, VGP 15:85, Nadd [Canterbury Women's Club].

1950

- 1 The university and community culture. *New Zealand Tablet*, 18 January 1950, VGP 16:3-6, Jart.
- 2 Brass band music. Illustrated lecture. *Press*, 19 April 1950: 3, VGP 16:29, Nadd [public].
- 3 Music school aims to interest masses of people in music. [unsourced], 11 May 1950, VGP 16:37, Nrep [Vacation Music School, Wanganui].
- 4 Value of music education in the community. [unsourced], May 1950, VGP 16:38, Nadd [Vacation Music School, Wanganui].
- 5 Aims and basic principles of music school. [unsourced], May 1950, VGP 16:39, Nadd [Vacation Music School, Wanganui].
- 6 Leadership required to foster real community culture. [unsourced], [20] May 1950, VGP 16:45, Nadd [Vacation Music School, Wanganui].
- 7 [untitled]. *Christchurch Star-Sun* ² [Christchurch], [22] August 1950, VGP 17:21, Nadd [Vacation Music School, Timaru].
- 8 Leadership music school in Timaru. Views of director. *Timaru Herald*, August 1950, VGP 17:22, ?Nadd [Vacation Music School, Timaru].
- 9 Even sordid music good, says professor. *Christchurch Star-Sun*, 18 September 1950, VGP 17:32, Nadd [Christchurch Businessmen's Club].
- 10 Music lecture. *Christchurch Star-Sun*, 19 September 1950, VGP 17:32, Nlet.
- 11 Place of music in life. Mirror of national culture. *Press*, 19 September 1950: 5, VGP 17:33, Nadd [Christchurch Businessmen's Club].
- 12 Music of the people not the "morose, sex-ridden stuff" of the radio. *Hawera Star* [Hawera], [December] 1950, VGP 17:69, Nint.
- 13 Preparing for a musical future. *St. Mary's College Magazine* [?Christchurch], December 1950: 66-68, VGP 17:73, Jart.

1951

- 1 Adult education. Value as a cultural stimulant. *Press*, 10 July 1951: 6, VGP 18:19, Nart.
- 2 Music at College. Plea for public support. Dr. Griffiths stresses value to community. New instruments needed. *Nelson Evening Mail*, 3 September 1951, VGP 18:42-43, Nint.
- 3 The place of music. Expression of life and work. All sections should take part. Lecture by Dr. Vernon Griffiths. *Nelson Evening Mail*, 19 November 1951, VGP 18:70, Nadd [public, Nelson]. (Lecture entitled "Music and its place in the community of Nelson".)

1952

- 1 Musical occasion. Mr. Warwick Braithwaite honoured. [unsourced], [25] November 1952, VGP 20:13, Jadd [New Zealand Music Society function, London].
- 2 [untitled]. [*Truth* [weekly, ?London]], [December 1952], VGP 20:17, Nadd [New Zealand Music Society function, London].

1953

- 1 N.Z. musicians in Britain. "Return should be encouraged". Views of Dr. Vernon Griffiths. *Press*, 16 January 1953: 11, VGP 20:17, Nint.
- 2 Conservatorium teaching. Investigations made in Britain. Views of Dr. Vernon Griffiths. *Press*, 21 February 1953: 2, VGP 20:20, Nint.
- 3 Culture before costs, urges Dr T. Griffiths. *Christchurch Star-Sun*, [April] 1953, VGP 20:28, Nadd [Christchurch Civic Music Council].

2 The *Christchurch Star-Sun* began publication in 1935 when the *Sun* and the *Christchurch Star* newspapers combined. In 1958 it reverted to the *Christchurch Star*, becoming the *Star* in 1980.

- 4 Conservatorium of music. University beginning advocated. *Press*, April 1953, VGP 20:29, Nadd [Christchurch Civic Music Council].
- 5 New Zealand music. Dr. Griffiths comments on achievements. *Press*, [April] 1953, VGP 20:29, Nadd [Christchurch Civic Music Council].
- 6 Musical snobs of Dominion assailed. *Christchurch Star-Sun*, 10 October 1953, VGP 23:13, Nadd [students of Trinity College of Music and parents, Christchurch].

1954

- 1 Plea for conservatoire by Professor Griffiths. *Press*, 26 April 1954: 6, VGP 24:46, Nadd [Christchurch Civic Music Council].
- 2 Active leadership in music "urgent necessity". *Christchurch Star-Sun*, April 1954, VGP 24:46, Nadd [Christchurch Civic Music Council].
- 3 Orchestra's cost. Critics attacked by Dr. V. Griffiths. Expenditure on music in Britain quoted. *Press*, 9 September 1954: 10, VGP 25:13, Nadd [function welcoming James Robertson (conductor of National Orchestra) to Christchurch].

1955

- 1 Scope of music tuition at university extended. *Press*, 1 April 1955: 12, VGP 26:9, Nrep.
- 2 Musical future of New Zealand is now facing crossroads. *Christchurch Star-Sun*, 5 May 1955: 3, VGP 26:19, Nadd [public].

1956

- 1 Conservatorium plan would boost good music. *Christchurch Star-Sun*, 12 March 1956, VGP 27:32, Nint.
- 2 Conservatorium training scheme urged for music in University. *Press*, 14 March 1956: 15, VGP 27:32, Nrep.
- 3 Many problems in establishing N.Z. Conservatorium. *Christchurch Star-Sun*, 24 July 1956: 3, VGP 27:64, Nint.

1957

- 1 Conservatorium of music. Decentralisation of training suggested. *Press*, 5 June 1957: 10, VGP 28:96, Nart.
- 2 Conservatorium of music. A convenient and economical scheme. *Press*, 10 June 1957: 10, VGP 28:96, Nart.
- 3 Music in our churches. *Zealandia: the Catholic weekly* [weekly, Auckland, Pompallier Centre], 25 July 1957, VGP 28:136, Jart.

1958

- 1 Extension to music department's work. [unsourced], [March] 1958, VGP 29:11, Nrep.
- 2 Tenth anniversary of New Zealand short wave radio. The place of music during the ten years. 5 August 1958, VGP 29:96-97, Rscr.
- 3 Music in a young country. (i) Music and society. [1958], VGP 29:93, Rscr.
- 4 Music in a young country. (iii) Blue-print for the future. [1958], VGP 29:93, Rscr.

1959

- 1 City school music draws praise. *Daily Telegraph* [Napier], 1 May 1959, VGP 30:73, Nint.

1960

- 1 Scheme for university conservatorium of music. *Press*, 21 April 1960: 15, VGP 31:40, Nrep.
- 2 Dr Griffiths pays warm tribute to school music at Nelson College. [unsourced], May 1960, VGP 31:53, Nint.
- 3 Small string orchestra urged for city at first. *Christchurch Star*, 25 June 1960, VGP 31:66, Nadd [Christchurch Civic Music Council].

- 4 Paid string orchestra advocated for city. *Press*, 25 June 1960: 15, VGP 31:67, Nadd [Christchurch Civic Music Council].

1961

- 1 Letter from choir judge. *Whiti Ora* [publication details unknown], [November] 1961, VGP 32:129, Jlet [to Father Wall S.M.].

1964

- 1 [untitled report by Griffiths on school music education in New Zealand]. [April] 1964, VGP 37:62, Urep.

APPENDIX II

INDEX TO THE WRITINGS AND ADDRESSES BY,
AND INTERVIEWS WITH, VERNON GRIFFITHS

This listing is a master index to the writings pertaining to music and music education (either directly or indirectly) in the Vernon Griffiths Papers. It includes items from Appendix I (which related specifically to the evaluation of Griffiths' personal philosophy) but does not incorporate writings from *Music in New Zealand* which is the subject of Appendix III. Reviews of musical performances and books, programme notes, testimonials, confidential reports and personal tributes by Griffiths have been omitted from the list, together with writings that are insubstantial in nature or of little relevance to this study.

Items have been dated as accurately as possible, using Griffiths' annotations and the placement of the items within the books themselves as a guide. Information in square brackets [] are informed estimates. Where the source or date of a particular writing is uncertain, the information is prefaced with a question mark [?]. As in Appendix I, the geographical origins of the daily newspapers and publishing details of the periodicals cited are given but only for those references peculiar to this listing. For all other publications, see the first citation for this information.

Writings that relate to several different aspects of music and music education are listed more than once, under the appropriate headings. "Notes" refer to items in Griffiths' own handwriting.

Entries are presented in accordance with the layout adopted in Appendix I. Within the various headings and sub-headings, they are listed in chronological order.

* * *

aesthetic issues in music and art

"Music and life." Lecture by Mr T. Vernon Griffiths. *Press*, 19 March 1928: 11, VGP 1:34.

Music and life. Association with Church. Address by Mr Griffiths. *Lyttelton Times*, 19 March 1928: 12, VGP 1:34.

[untitled], [notes for speech at Canterbury Society of Arts' exhibition]. 12 August 1961, VGP 32:51.

American music

attitude to

[untitled]. *Ashburton Guardian*, [August] 1936, VGP 4:23 [3rd item on page].

Even sordid music good, says Professor. *Christchurch Star-Sun*, 18 September 1950, VGP 17:32.

brass band, the

Brass band music. Illustrated lecture. *Press*, 19 April 1950, VGP 16:29.

British music

contemporary

Why not support English music? Lecture given by Mr T. Vernon Griffiths. [unsourced], [September-October] 1927, VGP 1:25-26.

"The New Music." A unique lecture. By Mr. T. Vernon Griffiths, M.A., Mus. Bac. [unsourced], 11 May 1928, VGP 1:40-41.

- Music in the future. Address by Mr T. V. Griffiths. New methods of training. [unsourced], 11 May 1928, VGP 1:41.
- for the organ
Lecture-recital. At St. Peter's, Temuka. [unsourced], [February-March] 1928, VGP 1:30.
- part-songs
Modern English composers. *Press*, 27 July 1929, VGP 1:121.
Modern part-songs. *Press*, 30 July 1929, VGP 1:121.
Modern part-songs. *Press*, 1 August 1929, VGP 1:120.
- in New Zealand
British music in New Zealand. *Musical Times*, 1 January 1928, VGP 1:31.
- of the seventeenth century
Old English music. Lecture by Mr T. Vernon Griffiths. English Association. *Lyttelton Times*, 14 June 1927: 6, VGP 1:16.
- value of
Good music in England. Use of foreign names deprecated. A German decree. [unsourced], [November-December] 1934, VGP 3:36. (Reprinted from *Music in New Zealand*, v.4 n.8, 10 November 1934: 1-2.)
- carols
Music. Notes and records. By Allegro. [unsourced], [December 1934], VGP 3:38. (Extracted from *Music in New Zealand*, v.4 n.9, 10 December 1934: 2.)
The music of Christmas. *Leaguer* [?Christchurch, Hays Ltd. Senior League], [November-December] 1946: 7, VGP 12:72.
- choral music
characteristics of good choral singing
Catholic Choirs Contest. Kilbirnie wins first annual competition. *New Zealand Tablet*, 29 December 1948, VGP 14:98.
- choice of music
School of music. Continued enthusiasm evident. Choirs & New Zealand voices. Demonstration recital tomorrow night. [unsourced], 18 May 1949, VGP 15:43.
- choral societies in New Zealand
New Zealand music. Three comments. *Choral News*, v.1 n.1, February 1940: 2, VGP 7:11.
- church music
Church music. Some hymns nauseating. Mr Vernon Griffiths' lecture. *Press*, 16 September 1927: 13, VGP 1:23.
Sincerity in music. The Church's influence. Need for return to simple ideas. *Press*, 2 March 1931, VGP 2:43.
Liturgy must be easily understood, actively shared. Competent leadership needed. *New Zealand Tablet*, 30 August 1967: 20, VGP 43:8.
Choirs still fill a vital role. *New Zealand Tablet*, 6 September 1967, VGP 43:9.
There's a case for "pop music" in our churches. ?*New Zealand Tablet*, 22 November 1967, VGP 43:44.
Hymns not "out" at Mass says Prof. *Zealandia*, 7 March 1968, VGP 44:10.
Folk music can have a place in the Mass - says Prof Vernon Griffiths. *New Zealand Tablet*, 3 April 1968: 5, VGP 44:21.
Bringing our music up to standard. *New Zealand Tablet*, [June] 1969: 12, VGP 46:23.
New music for singing of Proper chants in Mass on various feast days. *New Zealand Tablet*, 23 July 1969: 33-34, VGP 46:43.
[untitled], [notes for speech at Christchurch Cathedral Choir reunion (1881-1973) on importance of Cathedral choirs]. 3 November 1973, VGP 57:31.
[untitled], [letter to John Kennedy, editor of *New Zealand Tablet*]. 5 October 1980, VGP 76:23.
[untitled], [annotation by Griffiths]. [January 1982], VGP 79:42.
- for the youth
Youth of the church. *Outlook*, 18 July 1932: 14, VGP 2:65.

- Let's teach young folk the organ - says Prof. Griffiths. *New Zealand Tablet*, 10 July 1968, VGP 44:50.
- in England
- Church music. Congregational singing. The position in England. [unsourced], [February-March] 1927, VGP 1:8.
- Church music at "Home". *Organ News* [quarterly, Christchurch, The New Zealand Association of Organists (Incorporated)], v.11 n.4, [January 1976]: 74-76, VGP 63:37.
- in New Zealand
- Church music in New Zealand today. A brief review. *Choir* [monthly, Britain], August 1964: 156-158, VGP 38:67.
- Church music in New Zealand today. *Organists Review* [quarterly, Novello & Co. Ltd. (Kent) for Incorporated Association of Organists (Birmingham)], v. 56 n.222, July 1971: 15-17, VGP 51:57.
- in Christchurch Cathedral: Browne, C. Foster
- Mr Foster Browne. *Press*, 2 May 1963, VGP 35:55.
- [untitled], [notes for speech marking Browne's receipt of Honorary Life Membership of Christchurch Civic Music Council]. March 1972, VGP 52:76.
- [untitled], [notes for speech at Christchurch Cathedral Choir reunion (1881-1973)]. 3 November 1973, VGP 57:31.
- [untitled], [notes for interview regarding Browne with J. H. Booth, Radio New Zealand]. 29 September 1976, VGP 66:36.
- [untitled], [notes for speech at Browne's farewell Evensong]. 5 December 1976, VGP 67:7.
- [untitled], [letter to Dean of Christchurch]. 5 November 1980, VGP 76:41.
- work of organist/choirmaster
- [untitled], [notes for speech at Sixth New Zealand Congress of Organists]. [May-August] 1967, VGP 43:15.
- See VGP 43:5 for publication of part of address in *Organ News*, v.3 n.4, August 1967: 1-3, entitled "Ability-popular music-youth".
- [untitled], [notes for interview regarding C. Foster Browne with J. H. Booth, Radio New Zealand]. 29 September 1976, VGP 66:36.
- competitions
- Mechanical music at the competitions. *Press*, [2] February 1930, VGP 2:4.
- value of
- The competitions. Value to the community. [unsourced], [May] 1934, VGP 3:25.
- Need for action. Musical culture in New Zealand. Future of festivals. *Dominion*, [August] 1934, VGP 3:30. (Reprinted in *Music in New Zealand*, v.4 n.6, 10 September 1934: 6-7.)
- composers
- Ole Bull. *Press*, [18] June 1931, VGP 2:47.
- Honour for city girl composer [Anna Lockwood]. *Press*, 3 August 1963, VGP 36:8.
- British
- contemporary
- Modern English composers. *Press*, 27 July 1929, VGP 1:121.
- Grieg
- Edvard Grieg. Lecture and recital. *Press*, 17 June 1931: 2, VGP 2:47.
- An "Edvard Grieg" evening at Women's Club. *Sun*, 17 June 1931: 5, VGP 2:47.
- in New Zealand
- N.Z. composers. *Press*, [24] December 1951, VGP 18:86.
- Ireland, John
- [untitled], [letter to British Prime Minister]. 18 November 1958, VGP 29:163.
- John Ireland. Some personal reminiscences [radio script]. [June] 1962, VGP 34:11.
- Article on John Ireland [draft of article for book]. [September 1962], VGP 34:37.
- [untitled], [notes on Ireland's compositional style]. [September] 1969, VGP 46:76.
- of piano music
- A memorable evening. *Press*, 20 June 1928: 2, VGP 1:46.
- Lecture-recital given on modern composers' works. *Sun*, 20 June 1928: 2, VGP 1:46.

composition

- Thoughts about music. *Evening Star*, 19 October 1946, VGP 12:65. (Extracted from *Music in New Zealand*, v.1 n.2, 1 May 1931: 33-34.)
 Notes on part-writing etc. [notes]. [undated], VGP 84:47.¹

Conservatorium of Music, proposals to establish

- Conservatorium of Music. Journal criticises proposal. "Control by university essential." *Southland Daily News*, [February-March] 1937, VGP 4:39. (Extracted from *Music in New Zealand*, v.6 n.11, 10 February 1937: 1-4.)
 Music in New Zealand. [unsourced], [February-March] 1937, VGP 4:39. (Refers to editorial in *Music in New Zealand*, v.6 n.11, 10 February 1937: 1-4.)
 Culture and music in New Zealand [series of articles in *New Zealand Tablet*]
 IV. Decentralisation and instrumental music making. 2 October 1946, VGP 12:2.
 V. Training for music making. 9 October 1946, VGP 12:3.
 VI. Conclusions. 16 October 1946, VGP 12:4.
 Conservatorium teaching. Investigations made in Britain. Views of Dr. Vernon Griffiths. *Press*, 21 February 1953, VGP 20:20.
 Conservatorium of music. University beginning advocated. *Press*, April 1953, VGP 20:29.
 Plea for conservatoire by Professor Griffiths. *Press*, 26 April 1954, VGP 24:46.
 Active leadership in music 'urgent necessity'. *Christchurch Star-Sun*, April 1954, VGP 24:46.
 Musical future of New Zealand is now facing crossroads. *Christchurch Star-Sun*, 5 May 1955, VGP 26:19.
 Conservatorium plan would boost good music. *Christchurch Star-Sun*, 12 March 1956, VGP 27:32.
 Conservatorium training scheme urged for music in university. *Press*, 14 March 1956: 15, VGP 27:32.
 Many problems in establishing N.Z. conservatorium. *Christchurch Star-Sun*, 24 July 1956, VGP 27:64.
 [See also VGP 27:64 for letter by Griffiths.]
 Conservatorium of music. Decentralisation of training suggested. *Press*, 5 June 1957: 10, VGP 28:96.
 Conservatorium of music. A convenient and economical scheme. *Press*, 10 June 1957: 10, VGP 28:96.
 Thoughts about music. *Evening Star*, 22 June 1957, VGP 28:104. (Extracted from "Conservatorium of music: Decentralisation of training suggested", *Press*, 5 June 1957: 10, VGP 28:96.)
 Scheme for University Conservatorium of Music. *Press*, 21 April 1960, VGP 31:40.
 Regional conservatorium of music advocated. *Press*, 29 January 1963, VGP 35:7.
 [untitled], [letter to Frances [?de Goldi]]. 22 August 1977, VGP 69:37.

melody writing

for children

- Make your own tunes. Something interesting for 'Beams. *Sun*, [February-March] 1929, VGP 1:68.
 Make your own tunes. Something interesting for 'Beams. *Sun*, [February-March] 1929, VGP 1:69.
 Make your own tunes. Something interesting for 'Beams. *Sun*, [February-March] 1929, VGP 1:70.

music

choice of music for community singing

- Moaning, sad music. Choice at community sings. [unsourced], [February-March] 1944, VGP 10:32.
 Community and singing. [unsourced], May 1947, VGP 13:43.

¹ Volume 84 of the Vernon Griffiths Papers is labelled "Appendix".

functions of

Musical culture. School at St. Matthew's. Students from wide area attending. Need for leadership. [unsourced], 14 May 1949, VGP 15:42.

historical development of

Music. Two lectures by Mr Vernon Griffiths. [unsourced], [January-March] 1934, VGP 3:17. (Address entitled "Some aspects of the development of music.")

influence on the community

The future for music in New Zealand. *Tomorrow*, 15 January 1936: 7-9, VGP 4:12.

modern tendencies in

Art and music. Modern tendencies discussed. *Press*, 30 April 1930, VGP 2:16.

Through the looking glass. What Penelope sees . . . A tribute. *Sun*, 29 April 1930, VGP 2:16.

of Christmas

The music of Christmas. *Leaguer*, [November-December] 1946: 7, VGP 12:72.

of the eighteenth century

"English never cultivate their own artists." But are always ready to applaud foreigners, says Mr T. V. Griffiths. [unsourced], [September-October] 1929, VGP 1:128.

perception of, and responses to

Hearers and listeners. *Press*, 25 February 1933: 13, VGP 3:3. (Review of *Music and its lovers. An empirical study of emotion and imaginative responses to music* by Vernon Lee [pseud. of Violet Paget], ed. by Irene Cooper Willis, London, G. Allen & Unwin, 1932.)

quality of

Even sordid music good, says Professor. *Christchurch Star-Sun*, 18 September 1950, VGP 17:32.

Music lecture. *Christchurch Star-Sun*, 19 September 1950, VGP 17:32.

City school music draws praise. *Daily Telegraph*, 1 May 1959, VGP 30:73.

relationship to the general public

Music and the masses. W.E.A. address. *Evening Star*, 29 April 1942: 6, VGP 8:67.

The team spirit. Importance of school music. Expression of community. Address by Dr. T. Vernon Griffiths. [unsourced], [February-March] 1944, VGP 10:32.

See also VGP 10:32, Music for the many, [unsourced], [February-March] 1944.

Temuka. Community week. Town and country linked. Successful series of functions. [unsourced], [May-June] 1944, VGP 10:46.

Music in the community. Stirring appeal by Dr. Griffiths. The home and the school. *Timaru Herald*, 5 June 1944, VGP 10:46.

Music and industry. Concert at University. *Press*, 11 August 1948, VGP 14:56.

Music for the people. Distinguished visiting trio. Lecture and performance at Grinity. *Westport News*, 2 February 1949, VGP 15:2.

The university and community culture. *New Zealand Tablet*, 18 January 1950, VGP 16:3-6.

Value of music education in the community. [unsourced], May 1950, VGP 16:38. [untitled]. *Christchurch Star-Sun*, [22] August 1950, VGP 17:21.

Leadership music school at Timaru. Views of director. *Timaru Herald*, August 1950, VGP 17:22.

Place of music in life. Mirror of national culture. *Press*, 19 September 1950, VGP 17:33.

Music of the people not the "morose, sex-ridden stuff" of the radio. *Hawera Star*, [December] 1950, VGP 17:69.

The place of music. Expression of life and work. All sections should take part. Lecture by Dr. Vernon Griffiths. *Nelson Evening Mail*, 16 November 1951, VGP 18:70.

See also VGP 18:70, Music-making, [unsourced], 16 November 1951.

Music in a young country. (i) Music and society, [radio script]. [1958], VGP 29:93.

N.Z. pop music and implications worry professor. *Gisborne Herald* [Gisborne], 27 September 1965, VGP 40:39.

relationship with the Church

"Music and life." Lecture by Mr T. Vernon Griffiths. *Press*, 19 March 1928: 11, VGP 1:34.

Music and life. Association with Church. Address by Mr Griffiths. *Lyttelton Times*, 19 March 1928: 12, VGP 1:34.

Sincerity in music. The Church's influence. Need for return to simple ideas. *Press*, 2 March 1931, VGP 2:43.

Religion, culture, and music. *Church and the Community*, July 1946, VGP 12:43.

Music in our churches. *Zealandia: the Catholic weekly*, 25 July 1957, VGP 28:136.

Romantic movement in

Modern composers. Romantic movement. Fair field of English music. *Sun*, 29 July 1927: 13, VGP 1:21.

"Musical taste here is second to none." *Lyttelton Times*, 29 July 1927: 2, VGP 1:22.

music education

Musical snobs. And the ordinary man. *Press*, 4 February 1927: 2, VGP 1:3.

Fruitful experiment in a Dunedin school. *New Zealand Free Lance* [weekly, Wellington], 21 May 1941, VGP 7:85.

[untitled], [review of *An experiment in school music-making*]. *New Era in Home and School*, July/August 1941, VGP 7:134.

Music-making. *Music Teacher and Piano Student* [?monthly, ?London], December 1941, VGP 8:65.

High standards in music. *Press*, 23 July 1946, 12:44.

Leadership music school at Timaru. Views of director. *Timaru Herald*, August 1950, VGP 17:22.

Preparing for a musical future. *St. Mary's College Magazine*, December 1950: 66-68, VGP 17:73. (Reprinted in *New Zealand Tablet*, 27 December 1950.)

The place of music. Expression of life and work. All sections should take part. Lecture by Dr. Vernon Griffiths. *Nelson Evening Mail*, 16 November 1951, VGP 18:70. See also VGP 18:70, Music-making, [unsourced], 16 November 1951.

educators/teachers

Portrait of a famous pianist. Bela Siki a man who enjoys sharing what he knows. *Christchurch Star*, 9 September 1960, VGP 31:114.

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³ Outside front cover.

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APPENDIX III

INDEX TO THE WRITINGS BY VERNON GRIFFITHS IN
MUSIC IN NEW ZEALAND

This listing comprises writings by Vernon Griffiths that appeared in the journal *Music in New Zealand* during the six years of its existence (April 1931-March 1937). They include articles, editorials, reports and reviews. The reviews of books, music and music catalogues, and periodical literature are predominantly omnibus critiques of texts relating to music education, specific issues of various British journals and lightweight vocal and instrumental pieces. They are identified by volume number and page reference only. However, reviews of more substantial length have been listed separately according to book or periodical title.

Within the various headings and sub-headings, entries are arranged in chronological order. Where appropriate, writings are indexed under more than one heading.

In some instances, the writer of a particular item is not specified. Where Griffiths' authorship is assumed but not directly stated, [?] precedes the entry.

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 Sidelights on broadcasting, v.6 n.11, 10 February 1937: 11-12.

schemes

- An experiment in music-class teaching, v.1 n.7, 10 October 1931: 121-123.

sight-reading

- Editorial, v.2 n.2, 10 May 1932: 1-2.
 Sight-reading at the keyboard. An essential musicianship test, v.5 n.4, 10 July 1935: 4.
 (Review of *Easy reading* by Gordon Short [publication details unknown].)

- Sight-reading without tears, v.1 n.12, 10 March 1932: 207-209. (Review of *Songs for children, and how to use them . . . for use in teaching sight singing from staff notation* by Ernest Jenner, Wellington, Harry H. Tombs Ltd., 1932.)
- teaching as a profession**
- "Music in New Zealand" and the M.T.A. A personal appeal, v.1 n.11, 10 February 1932: 185-186.
- The professional music teacher. I. Inspiration and ideals, v.1 n.2, 1 May 1931: 30-32.
- teaching in schools**
- Music without tears, v.6 n.6, 10 September 1936: 5-7.

music in New Zealand

composition

Editorial, v.2 n.9, 10 December 1932: 1-2.

equal with Britain

Editorial, v.4 n.4, 10 July 1934: 1-2.

greater recognition for local conductors needed

Editorial, v.6 n.10, 10 January 1937: 1-2.

lack of interest in "classical" music by masses

Editorial, v.2 n.8, 10 November 1932: 1-2.

music teaching profession, current state of

Editorial, v.2 n.7, 10 October 1932: 1-2.

Editorial, v.3 n.4, 10 July 1933: 3-4.

Editorial, v.5 n.2, 10 May 1935: 1-2.

Editorial, v.5 n.12, 10 March 1936: 1-2.

music criticism

Editorial, v.6 n.10, 10 January 1937: 1-2.

need to combat over-exposure to radio

Editorial, v.6 n.10, 10 January 1937: 1-2.

need to lay aside envy in musical life

Editorial, v.5 n.3, 10 June 1935: 1-2.

reciprocity of local performers

[untitled], v.2 n.9, 10 December 1932: 13.

standard of solo vocal work

Editorial, v.5 n.6, 10 September 1935: 1-2.

state of choral music in New Zealand

Editorial, v.6 n.3, 10 June 1936: 1-2.

study in England, benefits and dangers of

Editorial, v.4 n.11, 10 February 1935: 1-2.

Music in New Zealand

Editorial, v.2 n.12, 10 March 1933: 1-2.

Ourselves, v.3 n.12, 10 March 1934: 2.

Editorial, v.5 n.4, 10 July 1935: 1-2.

winding up of

Editorial, v.6 n.12, 10 March 1937: 1-2.

musical appreciation

Editorial, v.3 n.1, 10 April 1933: 1-2.

Editorial, v.3 n.5, 10 August 1933: 3.

musicians/publishers/writers

Austin, L. D.

L. D. Austin, v.3 n.10, 10 January 1934: 8-9.

Mr. L. D. Austin in London, v.5 n.4, 10 July 1935: 2.

Bishop, John

John Bishop, v.3 n.10, 10 January 1934: 5-6.

Bradshaw, Dr. J. C.

Leading New Zealand musicians. I. - Dr. J. C. Bradshaw, v.1 n.1, April 1931: 9-10.

Dr. Bradshaw. Municipal Concert Hall, v.1 n.3, 1 June 1931: 63.

Dr. Bradshaw's resignation, v.6 n.11, 10 February 1937: 8-9.

Another ending [referring to retirement of Dr. Bradshaw], v.6 n.12, 10 March 1937: 8-9.
See also v.1 n.11:197; v.4 n.3: 2.

See also organisations, musical, Christchurch Male Voice Choir

Galway, Dr. V. E.

Leading New Zealand musicians. II. - Dr. V. E. Galway, v.1 n.2, 1 May 1931: 36-37.

Dr. V. E. Galway and the Dunedin City Organ, v.3 n.1, 10 April 1933: 2-3.

Gunter, Angus

Colleagues. A series of short biographical sketches of New Zealand musicians by the editor.

I. - Mr. Angus Gunter, v.3 n.2, 10 May 1933: 6.

Newson, Noel

Noel Newson, v.2 n.8, 10 November 1932: 11.

Oliver, Stanley

Leading New Zealand musicians. Mr. Stanley Oliver, v.4 n.7, 10 October 1934: 8-9.

Parker, Robert

[untitled], [report of speech on Robert Parker by Dr. Galway], v.1 n.11, 10 February 1932: 198-199.

Obituary - Mr. Robert Parker, v.6 n.11, 10 February 1937: 13.

Peters, Victor

Victor Peters and English music, v.2 n.11, 10 February 1933: 7.

See also organisations, musical, Harmonic Society

Scherek, Max

Colleagues. A series of short biographical sketches of New Zealand musicians by the editor.

... II. - Mr. Max Scherek, v.3 n.2, 10 May 1933: 6-7.

Tayler, E. Douglas

Leading New Zealand musicians. Edward Douglas Tayler, v.1 n.5, 1 August 1931: 89-91.

[untitled], [describes Tayler's proposed activities after leaving New Zealand], v.1 n.11, 10 February 1932: 198.

Thomas, Dr. W. E.

Leading New Zealand musicians. III. - Dr. W. E. Thomas, Professor of Music. Auckland University College, v.1 n.3, 1 June 1931: 57-58.

Thompson, A. G.

New conductor for R.C.M.S., v.4 n.10, 10 January 1935: 7-8.

Tombs, H. H.

A New Zealand Belaiev, v.2 n.12, 10 March 1933: 7-9.

Walmsley, Alfred

Alfred Walmsley as guest conductor, v.6 n.9, 10 December 1936: 9-10.

See also organisations, musical, Dunedin Choral Society's Madrigal Club

White, H. Temple

Leading New Zealand musicians. H. Temple White, v.4 n.6, 10 September 1934: 5-6.

Williamson, Sidney

Obituary, v.5 n.7, 10 October 1935: 10.

See also v.4 n.3: 2 for brief notes on Harold Beck, Alfred Bunz and Ernest Empson.

orchestration

Editorial, v.5 n.9, 10 December 1935: 1-2.

organ, the

in New Zealand

[?]An interesting New Zealand organ, v.1 n.12, 10 March 1932: 205.

[?]More about New Zealand organs, v.2 n.7, 10 October 1932: 9-10.

[?]Organs - and ideas, v.6 n.2, 10 May 1936: 11-12.

[?]Two organs. An opportunity, v.6 n.9, 10 December 1936: 12-13.

music for

Editorial, v.4 n.1, 10 April 1934: 1-2.

Joseph Rheinberger and Harvey Grace, v.4 n.1, 10 April 1934: 7-8.

organisations, musical

Auckland Chamber Music Society

review of, v.5 n.7, 10 October 1935: 11.

Auckland secondary schools' concert

review of, v.5 n.7, 10 October 1935: 11.

Auckland Society of Musicians

review of, v.5 n.7, 10 October 1935: 11.

Band of the 1st Battalion, Otago Regiment

The 1914 tradition, v.3 n.4, 10 July 1933: 6-7.

British Music Society

Wellington, v.1 n.11, 10 February 1932: 198.

Editorial, v.2 n.4, 11 July 1932: 1-2.

[?]British Music Society. Branch formed at Feilding, v.2 n.5, 10 August 1932: 10.

Editorial, v.3 n.2, 10 May 1933: 1-2.

Editorial, v.3 n.6, 10 September 1933: 1.

The British Music Society [Wellington branch], v.5 n.11, 10 February 1936: 11.

Cecilia Choir [Dunedin]

review of, v.4 n.6, 10 September 1934: 10-11.

Christchurch Male Voice Choir

Dr. Bradshaw, the Christchurch Male Voice Choir, and Rees McConachy, v.2 n.9, 10 December 1932: 6.

See also musicians/publishers/writers, Bradshaw, Dr. J. C.

Christchurch Operatic Society

review of, v.1 n.8, 10 November 1931: 144.

Christchurch Teachers' Training College Choral Society

review of, v.6 n.8, 10 November 1936: 12-13.

City Organist, position of

Editorial, v.2 n.6, 10 September 1932: 1-2.

Dunedin Choral Society

[?]review of, v.1 n.11, 10 February 1932: 197.

Dunedin Choral Society's Madrigal Club

A Madrigal Club - and Alfred Walmsley, v.5 n.11, 10 February 1936: 8.

See also musicians/publishers/writers, Walmsley, Alfred

Dunedin Orchestral Society

[?]review of, v.1 n.11, 10 February 1932: 197.

Dunedin Philharmonic Orchestra

[?]review of, v.1 n.11, 10 February 1932: 197.

Dunedin Teachers' Training College Choral and Dramatic Societies

review of, v.6 n.8, 10 November 1936: 13.

Eroica Club [Christchurch]

reviews of, v.1 n.5, 1 August 1931: 96-97; v.1 n.10, 10 January 1932: 180.

Harmonic Society [Christchurch]

reviews of, v.1 n.6, 10 September 1931: 113; v.1 n.9, 10 December 1931: 161;
v.6 n.4, 10 July 1936: 13.

Editorial, v.4 n.3, 10 June 1934: 1-2.

See also musicians/publishers/writers, Peters, Victor

Laurian Club [Christchurch]

Honour where honour is due, v.2 n.8, 10 November 1932: 12.

The Christchurch Laurian Club, v.3 n.10, 10 January 1934: 6.

Editorial, v.4 n.3, 10 June 1934: 1-2.

The Christchurch Laurian Club, v.4 n.9, 10 December 1934: 10.

The Christchurch Laurian Club, v.5 n.10, 10 January 1936: 7.

See also v.4 n.12, 10 March 1935: 14-15.

Music Teachers' Association

[?][untitled], v.1 n.11, 10 February 1932: 197.

Editorial, v.2 n.1, 10 April 1932: 1-2.

Nelson Harmonic Society

review of, v.6 n.4, 10 July 1936: 14.

Nelson Male Voice Choir

review of, v.6 n.4, 10 July 1936: 14.

New Plymouth Junior Orchestra

A Junior Orchestra in New Plymouth, v.2 n.11, 10 February 1933: 11-12. [Also mentions
New Plymouth Girls' High School Junior Choir.]

Orchestral Society [Christchurch]

review of, v.1 n.9, 10 December 1931: 161.

organ recitals [New Plymouth]

review of, v.1 n.11, 10 February 1932: 198.

Oriana Singers [Dunedin]

[?]review of, v.1 n.11, 10 February 1932: 198.

piano recital [Dunedin]

[?]review of, v.1 n.11, 10 February 1932: 198.

piano trio [Dunedin]

review of, v.3 n.2, 10 May 1933: 12-13.

Royal Christchurch Musical Society

reviews of, v.1 n.3, 1 June 1931: 62; v.2 n.6, 10 September 1932: 12; v.6 n.3, 10 June 1936: 14.

[?][untitled], v.1 n.11, 10 February 1932: 197.

Wellington Symphony Orchestra

As others hear us. Wellington Symphony Orchestra's concert, 5th. Aug., 1932 (as heard in Christchurch), v.2 n.5, 10 August 1932: 10.

publishing**printing of musical ornaments**

Editorial, v.2 n.11, 10 February 1933: 1-2.

repertoire**of musical societies in New Zealand**

Editorial, v.4 n.10, 10 January 1935: 1-2.

of visiting performers

Editorial, v.2 n.3, 10 June 1932: 1-2.

reviews [see notes at the head of this Appendix]**of books***Delius as I knew him* by Eric Fenby (London, G. Bell & Sons, 1936), v.6 n.12, 10 March 1937: 10-11.*Easy reading* by Gordon Short [publication details unknown], v.5 n.4, 10 July 1935: 4.*First steps in musicianship (for use in the piano lesson)* by Stewart Macpherson and Hilda Collens ([London], Messrs. Joseph Williams, [1935]), v.5 n.3, 10 June 1935: 8-9.*Lesson plans in music appreciation . . .* by Ernest Jenner (Auckland, Wellington, [etc.], Whitcombe & Tombs Ltd., [1936]), v.6 n.12, 10 March 1937: 2-3.*Military band instrumentation: a course for composers and students* by Charles Hoby (London, Oxford University Press, 1936), v.6 n.12, 10 March 1937: 11-12.*Quires and places where they sing* by Dr. S. H. Nicholson (London, [Bell's Musical Publications], 1932), v.2 n.10, 10 January 1933: 5-7.*Senior sight-singing and songs for schools: Part I. - Music above the middle school. Part II. - Music in the upper school . . .* by Ernest Jenner (Wellington, Harry H. Tombs, Ltd., [1937]), v.6 n.9, 10 December 1936: 13. [Only Part I reviewed.]*Songs and lesson material for the school music course . . .* by Ernest Jenner (Wellington, Harry H. Tombs, Ltd., 1933), v.2 n.12, 10 March 1933: 6-7.*Songs for children and how to use them . . . for use in teaching sight singing from staff notation* by Ernest Jenner (Wellington, Harry H. Tombs Ltd., 1932), v.1 n.12, 10 March 1932: 207-209.*The elements of musical composition* by C. H. Kitson (London, Humphrey Milford, Oxford University Press, 1936), v.6 n.12, 10 March 1937: 7-8.*The musical companion: a compendium for all lovers of music* [various authors] (ed. by A. L. Bacharach, London, V. Gollancz, 1934), v.5 n.11, 10 February 1936: 1-2.*The orchestra and its instruments* by Harold C. Hind [and others] (London, Hawkes and Son, [1936]), v.6 n.7, 10 October 1936: 13.*The Oxford history of music, v.7 (Symphony and drama, 1850-1900)* by H. C. Colles [Editor: H. C. Colles](Oxford, Clarendon Press, 1901-1940(1934)), v.4 n.12, 10 March 1935: 7-8.*The Puritans and music - in England and New England: a contribution to the cultural history of two nations* by Percy Scholes (London, Oxford University Press, 1934), v.4 n.11, 10 February 1935: 9-10.

Voice-training in schools by Reginald Jacques (London, Oxford University Press, 1934),
v.5 n.3, 10 June 1935: 3-4.

See also v.1 n.9: 167-168; v.2 n.3: 15-16; v.2 n.5: 14; v.2 n.7: 15-16; v.2 n.11: 16;
v.2 n.12: 14-15; v.6 n.10: 11-13.

of music/music catalogues v.1 n.5: 104; v.1 n.6: 119-120; v.1 n.7: 133; v.1 n.8: 151;
v.1 n.9: 166[x2]; v.1 n.10: 182-183; v.1 n.11: 199-200; v.1 n.12: 211-212; v.2 n.1: 16;
v.2 n.2: 15-16; v.2 n.3: 14-16; v.2 n.5: 14-15; v.2 n.6: 16; v.2 n.7: 16; v.2 n.8: 15-16;
v.2 n.9: 15-16; v.2 n.10: 15-16; v.2 n.11: 13-16; v.2 n.12: 14; v.3 n.2: 14-16;
v.3 n.4: 14-16; v.3 n.8: 13-14; v.3 n.11: 13-14; v.3 n.12: 12-15; v.4 n.1: 13-15;
v.4 n.3: 14-15; v.4 n.4: 9-10; v.4 n.5: 10-11; v.4 n.10: 9-12; v.4 n.11: 12-13;
v.4 n.12: 11-12; v.5 n.3: 11-12; v.5 n.4: 5; v.5 n.4: 8-10; v.5 n.6: 8-10; v.5 n.7: 10;
v.5 n.8: 14-15; v.5 n.9: 13; v.5 n.10: 14-15; [?]v.5 n.11: 14-15; v.5 n.12: 14;
v.6 n.1: 6-7; v.6 n.2: 8-10; v.6 n.2: 12-13; v.6 n.3: 13; v.6 n.5: 12-13; v.6 n.10: 9-11;
v.6 n.10: 13-15; v.6 n.11: 10; v.6 n.11: 14-15; v.6 n.12: 12-13; [?]v.6 n.12: 14-15.

of original compositions v.1 n.12: 216; v.6 n.5: 13.

of periodicals

Music and Letters edited by A. H. Fox-Strangways [quarterly, London, [G. W. Holt]],
v.5 n.5: 9. (Three issues of 1935 reviewed).

See also v.1 n.6: 120; v.1 n.7: 133; v.1 n.8: 151; v.1 n.9: 167-168; v.2 n.1: 16;
v.2 n.6: 15-16; v.2 n.12: 15-16; v.4 n.10: 6.

Southland Teachers' Summer School

Editorial, v.3 n.11: 10 February 1934: 1-2.

tone production, instrumental

Editorial, v.3 n.6: 10 September 1933: 1-2.

APPENDIX IV

SOURCES OF VERNON GRIFFITHS' INSPIRATION

This listing records the various individuals identified in chapter six as Griffiths' "sources of inspiration". They are arranged according to the categories utilised in that chapter.

Those individuals of noted influence (according to the frequency of their citation or the nature of the reference) are located in the left-hand column, together with their dates of birth and death (where ascertained). The right-hand list comprises figures of lesser importance.

1. Musicians

A. Composers

DAVIES, Sir (Henry) Walford (1869-1941)
 GRAINGER, (George) Percy (Aldridge)
 (1882-1961)
 SHAW, Dr. Martin Fallas (1875-1958)
 VAUGHAN WILLIAMS, Ralph (1872-1958)

BERLIOZ, (Louis-)Hector
 HABA, Alois
 MORLEY, Thomas
 RUBENSTEIN, Anton Grigorevich
 SCHUMANN, Robert (Alexander)
 WIDOR, Charles-Marie(-Jean-Albert)

B. Performing musicians

BUNNETT, Dr. Edward (1834-1923)
 DAMROSCH, Walter Johannes (1862-1950)
 GREENE, (Harry) Plunket (1865-1936)
 GREVILLE, Ursula (?-?)

BRIDGE, Prof. Joseph Cox
 HARRISON, Julius
 ROBSON, Dr. Robert Walker
 WOOD, Sir Henry Joseph

C. Scholars

BUCK, Percy (1871-1947)
 DENT, Prof. Edward Joseph (1876-1957)
 FELLOWES, Dr. Edmund Horace (1870-1951)
 HADOW, Sir William Henry (1859-1937)
 JONES, Dr. Percy (1914-?)
 KIDSON, Frank (1855-1926)
 MELLERS, Wilfrid Howard (1914-?)
 PARRY, Sir (Charles) Hubert (Hastings)
 (1848-1918)
 PROUT, Ebenezer (1835-1909)
 SHARP, Cecil James (1859-1924)
 SHERA, Prof. F. H. (1882-?)
 TERRY, Sir Richard Runciman (1865-1938)
 TOVEY, Sir Donald Francis (1875-1940)
 WALKER, Dr. Ernest (1870-1949)

ARNOLD, Frank Thomas
 GEIRINGER, Karl
 HARDING, Dr. Henry Alfred
 HULL, Dr. (Arthur) Eaglefield
 MACRAN, Henry Stewart
 MELLOR, Hugh
 MOFFAT, Alfred Edward
 NEALE, ?
 PEARCE, Dr. Charles William
 [SABANEYEV], Prof. [Leonid
 Leonidovich]

**"Music and the community" (1933
report of the Cambridgeshire Council
of Music Education)**

"Music in schools: a syllabus of music-teaching, prepared by a committee appointed by the Middlesex education committee." (1935)

Thirty-fifth year book of the National Society for the Study of Education: Part II, Music education. (1936)

Opera at home [set of phonograph discs] (Gramophone Company, 1921)

2. Literati

BARING, Maurice (1874-1945)
 BEECHING, Very Rev. Henry Charles (1859-1919)
 BELLOC, Hilaire [Joseph Hilary Pierre] (1870-1953)
 BENSON, Arthur Christopher (1862-1925)
 BIRMINGHAM, George A. [Rev. James Owen Hannay] (1865-1950)
 BUTLER, Samuel (1835-1902)
 BYRON, George Gordon (1788-1824)
 CARLYLE, Thomas (1795-1881)
 CHESTERTON, Gilbert Keith (1874-1936)
 CLARENDON, Lord (Edward Hyde) (1609-1674)
 DALY, Rev. James Jeremiah (1872-?)
 FINLAYSON, Roderick David (1904-?)
 HAMILTON, Lord Frederic Spencer (1856-1928)
 HERBERT, George (1593-1633)
 HOUGHTON, [Lord] Edward John Walford (1867-1955)
 HUXLEY, Aldous Leonard (1894-1963)
 JOSEPH, Michael Kennedy (1914-?)
 LEACOCK, Stephen Butler (1869-1944)
 LEE, Dr. Vernon (1856-1935)
 LUCAS, Edward Verrall (1868-1938)
 MELLER, Walter Clifford (?-?)
 MOORE, Prof. John Howard (1862-1916)
 PEARCE, Charles E. (?-?)
 PRIESTLEY, John Boynton (1894-?)
 REEVES, William Pember (1857-1932)
 SASSOON, Siegfried (1886-1967)
 SITWELL, Sir Osbert (1892-1969)
 SNELL, Frederick John (1862-1935)
 STERNE, Ashley [pseud.] (?-?)
 STEVENSON, Robert Louis (1850-1894)
 STRACHEY, John St. Loe (1860-1927)
 THOMAS, [Frederick William] ([1882]-?)
 WODEHOUSE, Pelham Grenville (1881-1975)
 YEATS, William Butler (1865-1939)

BAYLY, Elizabeth Boyd
 BRACKEN, Thomas
 BROWNING, Robert
 CHAUCER, Geoffrey
 CIBBER, Colley
 DRYDEN, John
 HARRIS, Joseph
 HODGSON, William Noel
 HOFFMAN, Ernst Theodor Amadeus
 HORACE [Quintus Horatius Flaccus]
 MOORE, Thomas Sturge
 O'SHAUGHNESSY, Arthur
 OVID [Publius Ovidius Naso]
 POPE, Alexander
 ROSSETTI, Dante Gabriel
 RUSKIN, John
 SHAKESPEARE, William
 SHAW, Bernard
 SYMONDS, John Addington
 TENNYSON, Frederick
 WALTON, Izaak
 WORDSWORTH, William

3. Catholics

CARREL, Dr. Alexis (1873-1944)
CHAPMAN, Rt. Rev. Henry Palmer
(1865-1933)
CUTHBERT, Fr. (1866-1939)
DAWSON, Christopher Henry (1889-1970)
GILL, (Arthur) Eric (Rowton) (1882-1940)
HIGGINS, Fr. J. A. (?-?)
McNABB, Very Rev. Fr. Vincent Joseph
(1868-1943)
O'BRIEN, Most Rev. Eris Michael (1895-?)
SANTAMARIA, Bartholomew Augustine
Michael (1915-?)
WALSH, Dr. James Joseph (1865-1942)
WATKIN, Edward Ingram (1888-?)

BEALES, Arthur Charles Frederick
POPE PIUS XI
ST. AUGUSTINE

4. Other

ARISTOTLE (384-322 B.C.)
BECKINGTON, Bishop Thomas (?-?)
BORNE, Etienne (?-?)
BRADY, Dr. Robert A. (1901-1963)
BROCK, Dr. Madeline Dorothy (1886-1969)
COOMARASWAMY, Dr. Ananda Kentish
(1877-1947)
GLADSTONE, William Ewart (1809-1897)
HANNRY, Francis (?-?)
SHORT, Gordon (?-?)
SPENCER, Herbert (1820-1903)

AVEBURY, Lord (John Lubbock)
BACON, Francis
CLEVELAND, Stephen Grover
MORLEY, Lord [John]
SCHOPENHAUER, Arthur
VIRGIL [Publius Vergilius Maro]

APPENDIX V

BIBLIOGRAPHY OF SOURCES

This bibliography lists materials which have had a direct bearing on this study.

A. Primary sources

1. Unpublished(a) Papers, interviews, sound archives, correspondence

CALLAWAY, Emeritus Professor Sir Frank. Interviews, September 1993.

CALLAWAY. 2 scrapbooks [newspaper cuttings, correspondence, concert programmes] compiled by T. Beadle:
 Dunedin Technical College: Musical Festivals: Reminiscences [sic]: [1943-1950].
 Dunedin Technical College: Symphony Concerts: Reminiscences [sic]: [1945-1952].

GRIFFITHS, Daphne. Interviews, 1990-1991.

GRIFFITHS, Vernon. Personal correspondence with Frank Callaway [approximately 200 letters], [December/January] 1932 - 19 March 1983.

James Hight Library, University of Canterbury, Christchurch. Vernon Griffiths Papers. 84 volumes [newspaper and journal cuttings, reports, speech notes, correspondence, pamphlets, photographs, concert programmes, memorabilia].

McCONNELL, Michael F. Correspondence with author, 18 October 1990.

National Archives, Wellington [catalogue numbers as at time of examination]:
 BC 1, ALPHA-C Pt. 1:1947-1957 & Pt. 2:1957-1963. Christchurch Civic Music Council.
 BC 1, ALPHA-G. Griffiths, Prof. T. Vernon, 1948-1962.
 E 1, 44/1/2 Pt. 1. Music in schools: General correspondence, 1934-1945.
 E 1, 44/1/2/ Pt. 2. Music in schools: General correspondence, 1946-1953.
 IA 1, 55/75/3 Pt. 1. Art Union: Special cultural funds: Music Bursary Selection Committee: General correspondence re. 1950-1954.

Radio New Zealand Sound Archives, Broadcasting House, Timaru [as at time of audition]:
 D 4157. An appreciation of Dr. Galway, 21 June 1955.
 D 4223. Band music is music, 17 February 1950.
 TX 508. CANZ programme of selected works by Vernon Griffiths, 23 March 1980.
 T 1277. Interview at 85, 23 June 1979.
 T 5506. Interview with John Ritchie, [1960s].
 T 175. Lonnie Donegan and Vernon Griffiths discuss folk music, [1960s].
 T 5504-05. "Looking back" interview with Helen Holmes, 14 November 1980.
 T 1494. Owen Jensen interviews Vernon Griffiths, 16 September 1968.

- TX 485-487. Owen Jensen presents a profile of Vernon Griffiths [two programmes], 23-24 December 1968.
 TX 484 & T 2017. Programme of music by Vernon Griffiths, 24 November 1961.
 D 2069/1. Recollections of the National Orchestra, 29 March 1951.
 TX 264. Vernon Griffiths' 80th birthday programme, 22 June 1974.

Recorded sound archives [personal property of Daphne Griffiths]:
 Griffiths' reminiscences of his life in England, 21 December 1979.

RITCHIE, Professor John A. Interview, October 1993.

Survey questionnaires:

Miss J. Burrell	Miss M. Nielson
Mrs B. Cowen	Mrs C. Peach
Mrs A. J. Davidson	Mr R. Perks
Mr S. Delaney	Mr G. Poole
Mr F. Dennis	Dr. B. Pritchard
Mrs D. Dickie	Prof. D. Sell
Miss E. Doyle	Mr T. Staples
Mr J. Emeleus	Mrs J. Thompson
Mr E. R. Field-Dodgson	Mr M. Till
Mr G. Hollobon	Mr W. Walden-Mills
Mr M. Larsen	Mr G. Wells
Mr G. Lilly	Mr B. Williams
Mr R. Lilly	Mr D. Zanders
Mr S. Manins	

(b) Theses, research essay.

- FOX, M. L. A study of music education in New Zealand between the years 1931-1937 as documented in *Music in New Zealand*. M.A. research essay, University of Canterbury, Christchurch, 1987.
- JANSEN, Guy Elwyn. The history of school music in New Zealand. M.A. thesis, Victoria University of Wellington, [Wellington], 1966.
- WATSON, Helen. Music in Christchurch. M.A. thesis, Canterbury University College, Christchurch, 1948 [in particular, chapter 8].

2. Published

- BARTON, Peter D. *A choral symphony: a short history of the Royal Christchurch Musical Society (1860-1985)*. Christchurch, The Royal Christchurch Musical Society (Inc.), 1985.
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